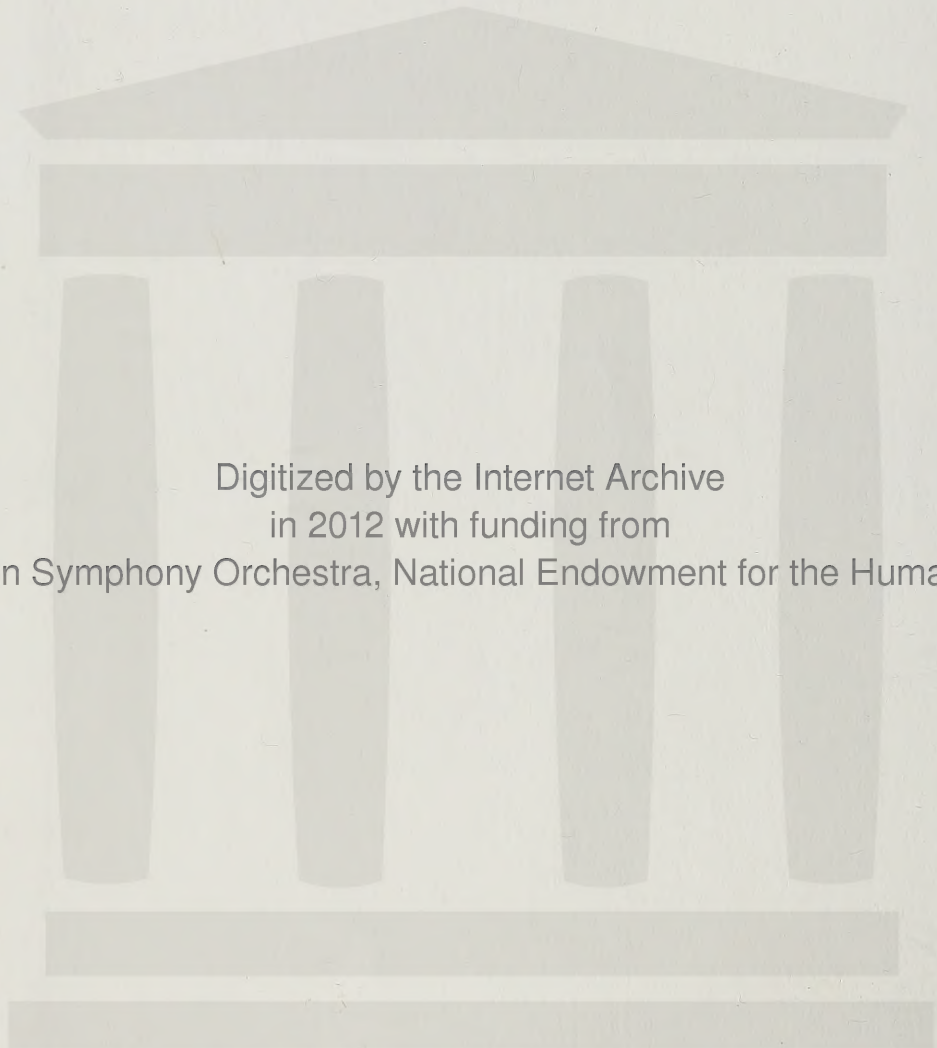
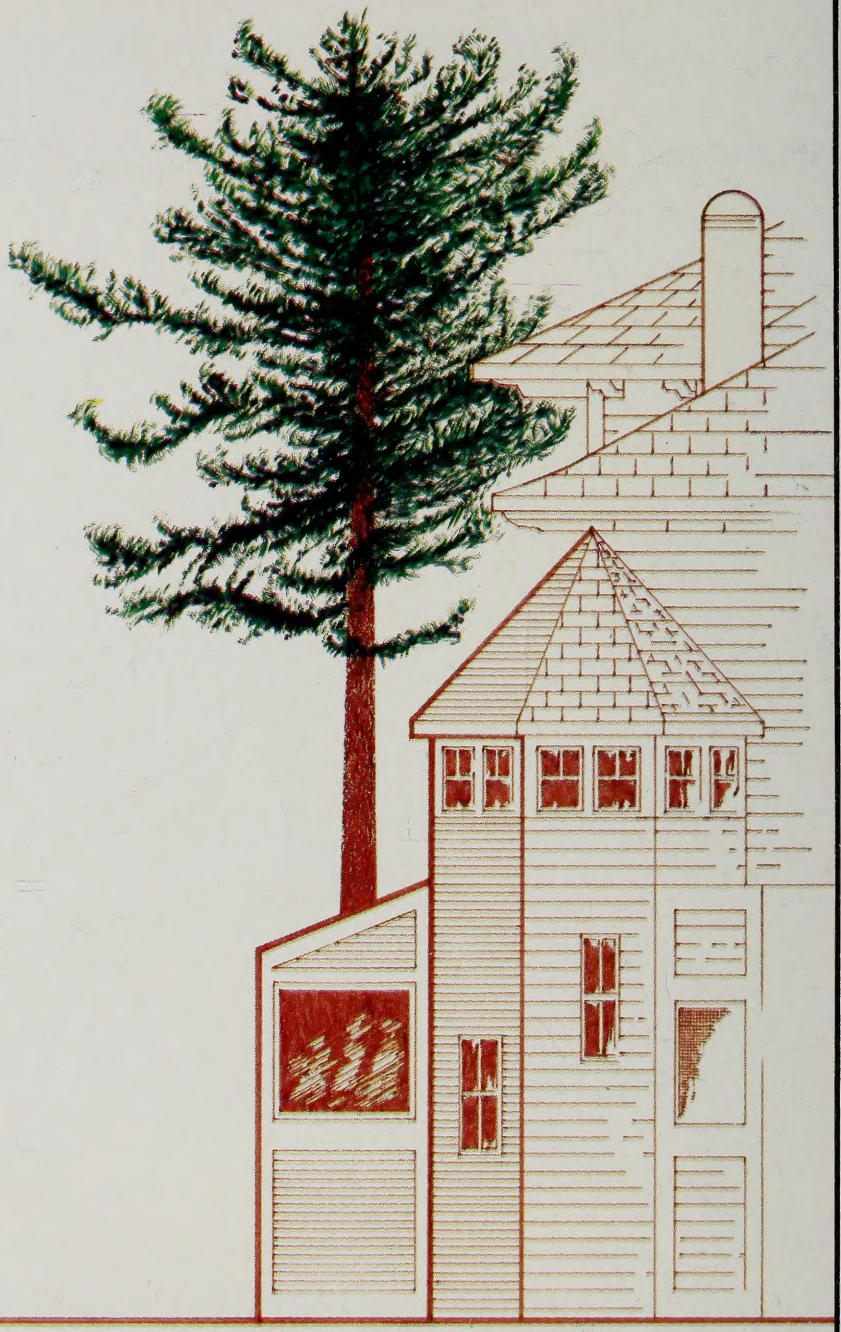


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Tanglewood
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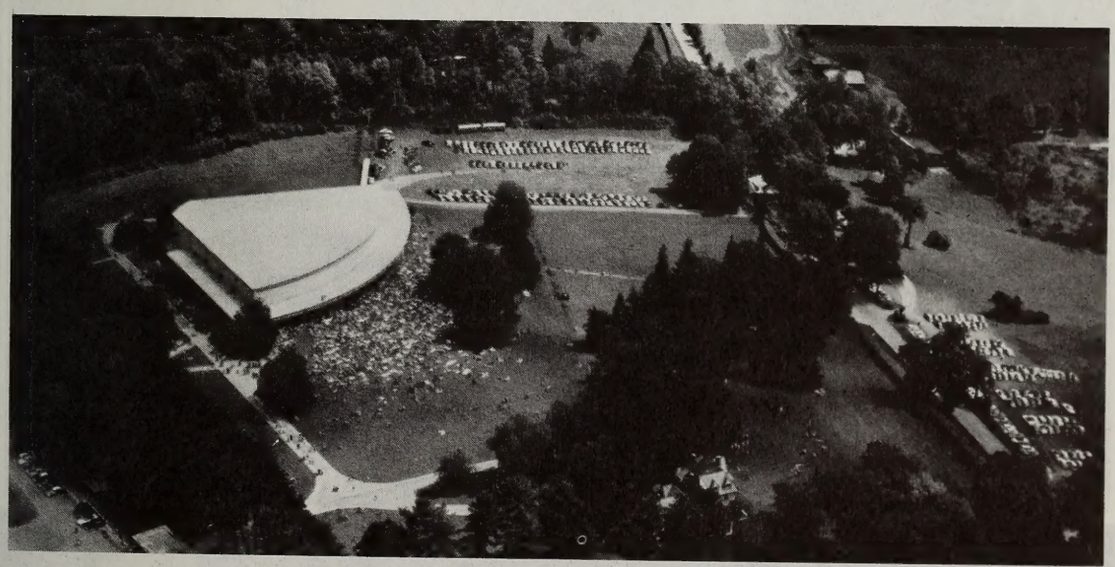
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TANGLEWOOD—
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Take home a taste of Tanglewood this summer by visiting the Glass House, Tanglewood's gift shop located by the Main Gate. From Tanglewood t-shirts to the Boston Symphony's centennial poster by American artist Robert Rauschenberg to the newest addition to the BSO family, *Tanglewoodie* the Raccoon, the Glass House offers a distinctive selection of gifts and souvenirs. The Glass House is open one hour before concerts, during intermissions and one hour after concerts, and weekdays from 10 a.m. to 4 p.m. MasterCharge and Visa credit cards are accepted.



TANGLEWOOD

The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

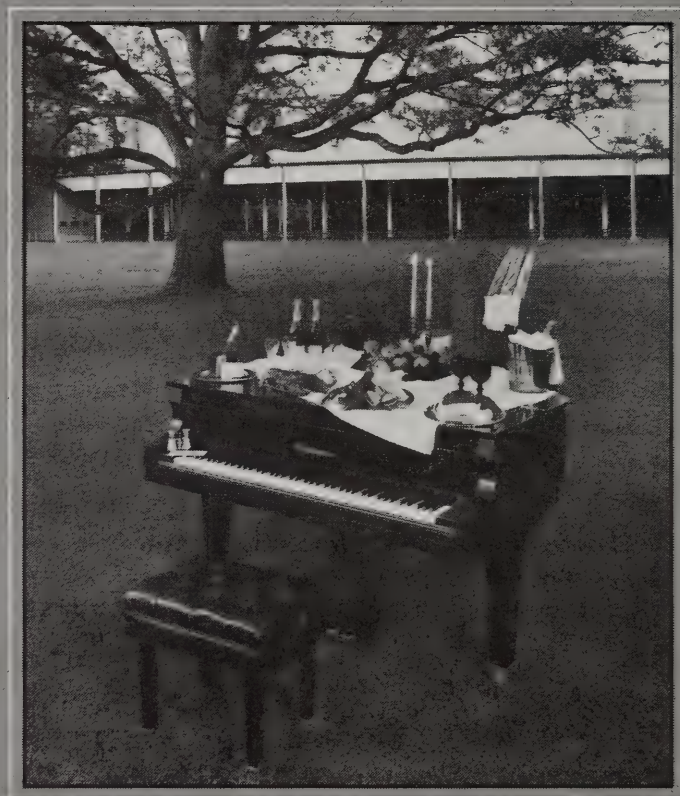
At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and,



A 1939 banner advertising that summer's Boston Symphony Berkshire Festival at Tanglewood

Tanglewood



Poster

Available at The Glass House Gift Shop

$15.00

Baldwin is the official piano at Tanglewood

Photographer William Taylor

more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws more than 300,000 visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall;

Music to your mouth.



Lobster pie, crisp native duckling, prime ribs, baked Indian pudding, grasshopper pie. Our hearty Yankee fare and libations taste as good as they sound.

At The Publick House, traditions of cooking and hospitality go back about as far as symphonic ones. Why, we were feeding hungry travellers before Beethoven had his first birthday!

We invite you to partake of dinner en route to Tanglewood, or supper on your way home. We're located only a few minutes (and two centuries) from the Massachusetts Turnpike and I-86. So break your journey by breaking bread with us.

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it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Berkshire Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world.

The BMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.

The emphasis at the Berkshire Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Berkshire Music Center Orchestra

performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the BMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, put together for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Berkshire Music Center, and that figure is constantly rising.

Today there are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with twelve separate programs for performers and composers.

Today, alumni of the Berkshire Music Center play a vital role in the musical life of the nation. Tanglewood and the Berkshire Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



BSO Music Director Seiji Ozawa working with the Berkshire Music Center Orchestra

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

TANGLEWOOD
LENOX, MASSACHUSETTS

TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. to 6 p.m.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $6.00 and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:00 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

BSO courtesy car provided by Hellawell Cadillac-Oldsmobile, Inc., Pittsfield.

Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.



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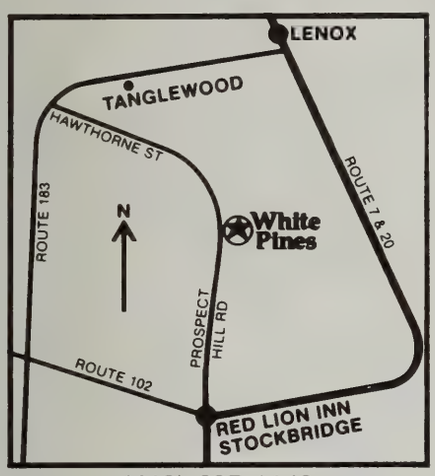
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Seiji Ozawa



The 1983-84 season is Seiji Ozawa's eleventh as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned

his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include Salzburg, London's Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette*, Schoenberg's *Gurrelieder*, and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben*, Stravinsky's *Le Sacre du printemps*, Holst's *The Planets*, and Mahler's Symphony No. 8, the *Symphony of a Thousand*. For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern, and for Telarc he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded three of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion records, and Peter Lieberson's Piano Concerto has been taped for New World records with soloist Peter Serkin. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer. Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts and the New England Conservatory of Music.

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For further information, please contact the Friends' Office, Tanglewood, Lenox, Massachusetts 01240; telephone (413) 637-1600



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BOSTON SYMPHONY ORCHESTRA 1983/84

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Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair
Cecylia Arzewski
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair
Max Winder
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Harvey Seigel
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Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Lila Brown
*Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

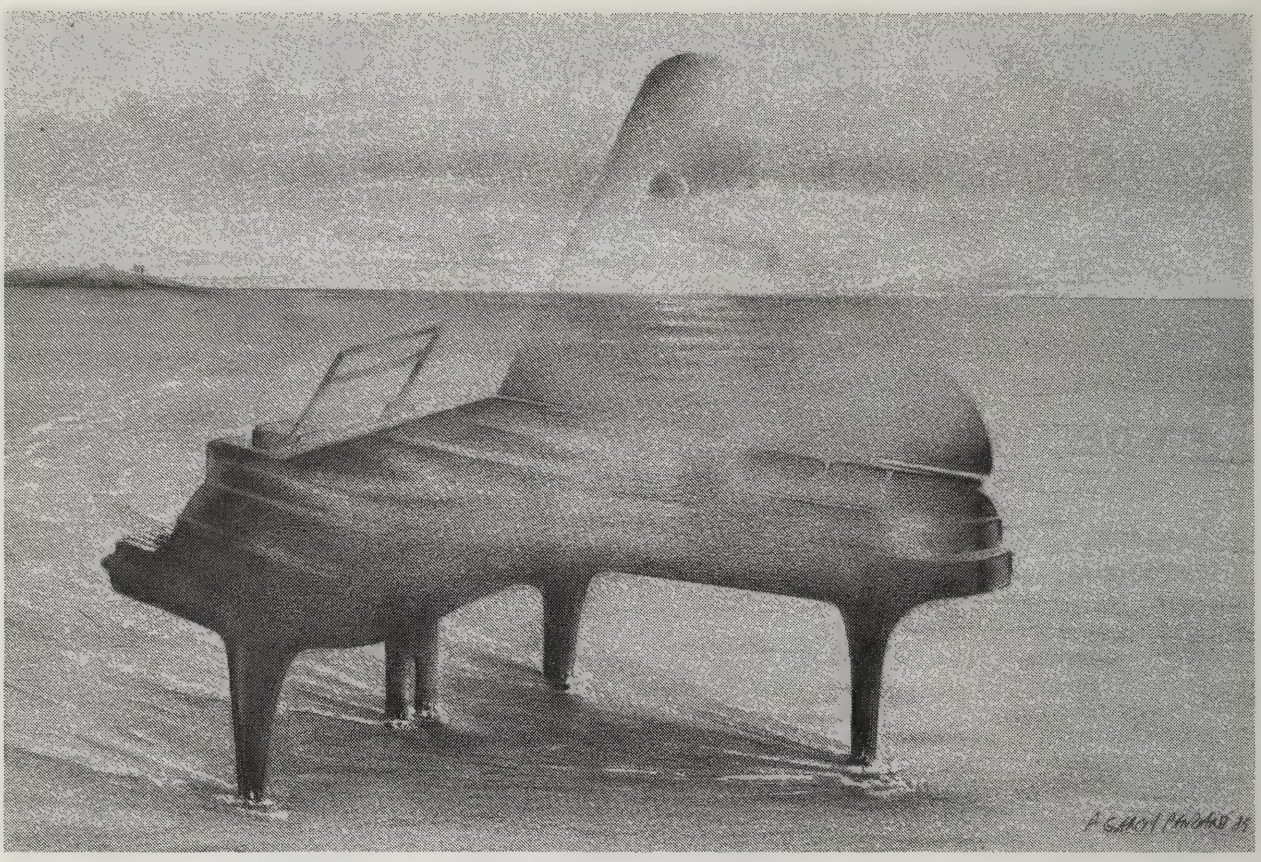
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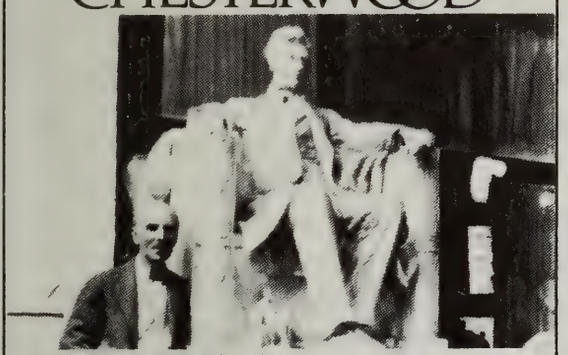


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A Brief History of the Boston Symphony Orchestra

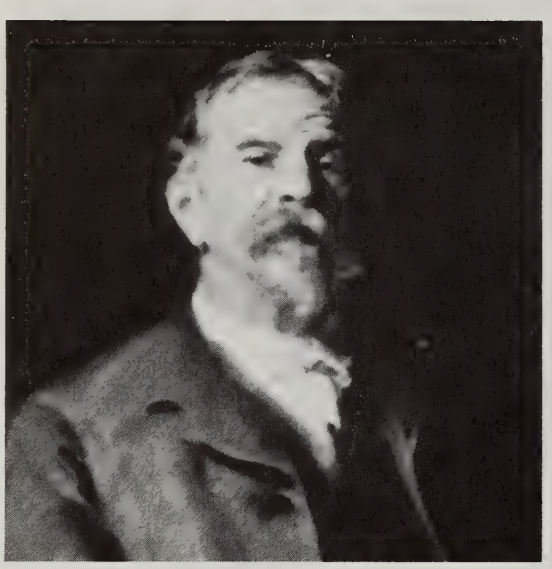
For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

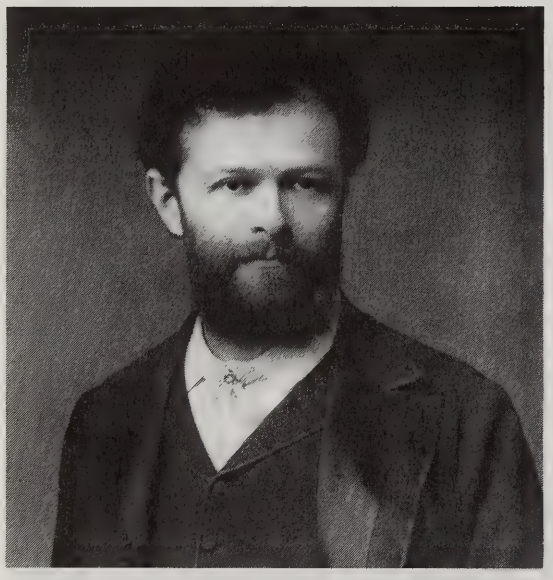
The Koussevitzky era began in 1924. His extraordinary musicianship and



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



Henry Lee Higginson



Georg Henschel

electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf



Karl Muck



Pierre Monteux



Serge Koussevitzky

presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his twelfth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

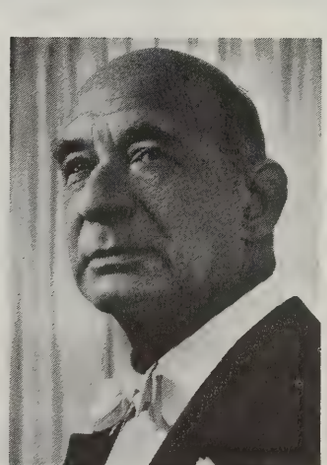
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Charles Munch



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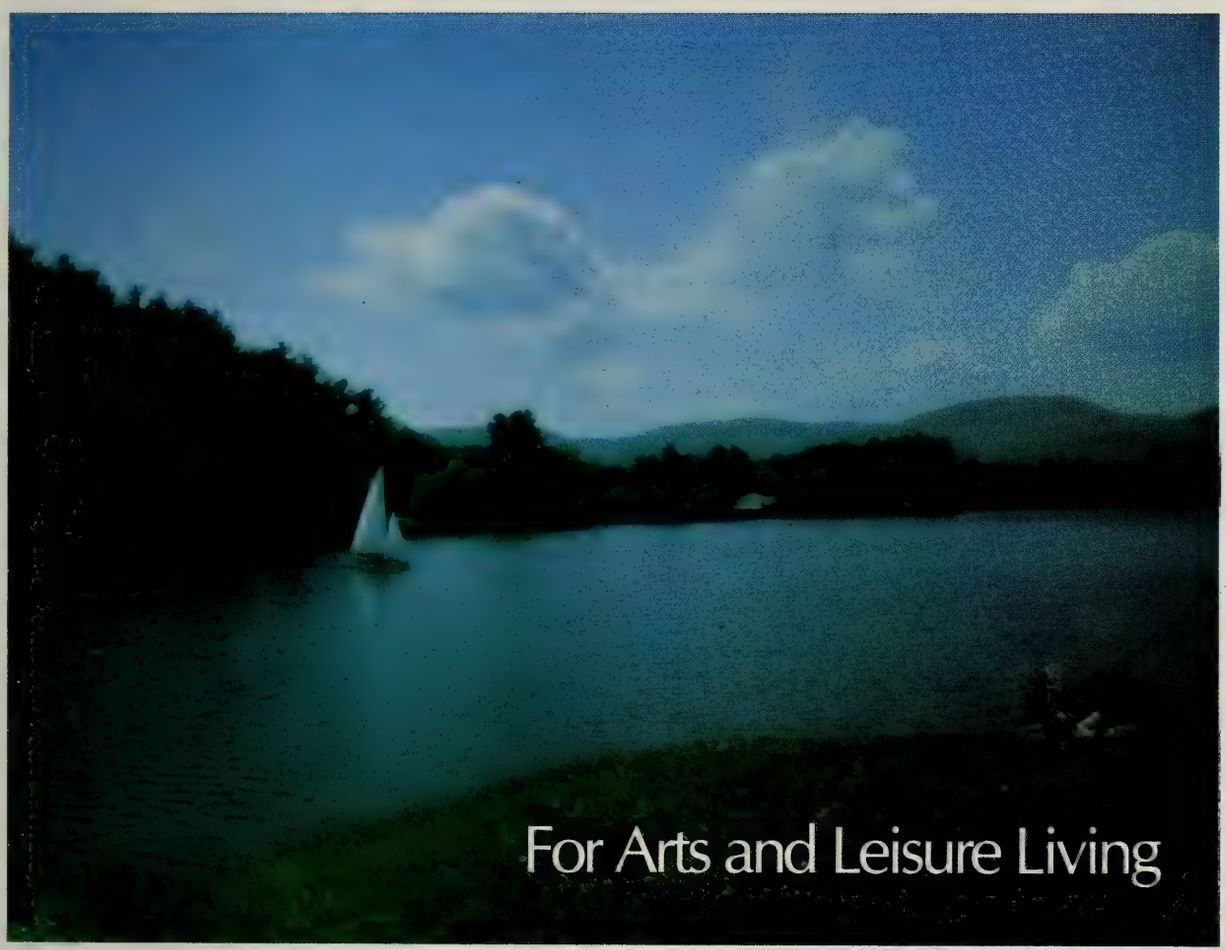
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Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with assisting Boston Symphony Orchestra members

Max Hobart, violin
Patricia McCarty, viola
Martha Babcock, cello

GILBERT KALISH, piano

BEETHOVEN — Quintet in E-flat for piano, oboe, clarinet, horn, and bassoon, Opus 16

Grave—Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Mssrs. KALISH, GOMBERG, WRIGHT, KAVALOVSKI, and WALT

SMETANA — Trio in G minor for piano, violin, and cello, Opus 15

Allegro moderato ed energico
Non troppo agitato; Andante; Maestoso
Finale: Presto

Mssrs. KALISH, SILVERSTEIN, and ESKIN

INTERMISSION

DVOŘÁK

Sextet in A for two violins, two violas, and two cellos, Opus 48

Allegro moderato
Dumka (Elegy): Poco Allegretto
Furiant: Presto
Finale (Tema mit Variationen):
Allegretto grazioso quasi Andantino

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Week I

NOTES

Ludwig van Beethoven
Quintet in E-flat for piano, oboe, clarinet, horn, and bassoon, Opus 16

During Beethoven's first years in Vienna, he wrote several chamber works involving wind instruments, not all of which have survived complete. After about 1800 his chamber music output was restricted to ensembles of stringed instruments, with or without piano. One of the most successful of his early chamber pieces is the Opus 16 quintet for piano and winds, in which the choice of instruments, key, and arrangement of movements all point to Beethoven's inspiration in Mozart's masterful quintet for the same combination of instruments (K.452). Certain elements of Mozart's ground plan may be discerned, such as the way the slow introduction presents each of the protagonists in little solo snatches or the arpeggiated horn call near the end of the first movement. But with a composer of Beethoven's imagination, the influence of an older composer always takes the form of a call to new creation, not plagiarism, and attempts to trace really direct connections between the two works are otiose.

The quintet seems to have been composed in late 1796 or early 1797 and achieved its first performance as one of two Beethoven works included in a concert presented by the violinist Schuppanzigh on 6 April 1797. The piano part, no doubt written for the composer himself, is brilliant and elaborate, even to including concerto-like cadenzas, while the fact that the clarinet tends to lead the woodwinds virtually throughout has prompted the suggestion that Beethoven may have planned the work for Joseph Beer, the earliest important clarinet virtuoso, for whom it is believed that Beethoven also wrote his trio, Opus 11, for piano, clarinet, and cello the following year.

A special performance of the quintet took place some years after its composition, apparently in the home of Prince Lobkowitz on the same evening that the newly composed *Eroica* Symphony had its first semi-public hearing. One of the distinguished musicians present was Friedrich Ramm, the oboe virtuoso from Mannheim whose virtuosity and beauty of tone were legendary (Mozart had written his F major oboe quartet for Ramm more than twenty years earlier, not to mention the important oboe part in his opera *Idomeneo*). After the playing of the new, long, and very difficult symphony, a group including Ramm as oboist and Beethoven as pianist began to play the popular quintet for piano and winds (possibly as a balm to soothe everyone's nerves after the trying audition of so advanced a symphony?), and what happened was related by Beethoven's friend Ferdinand Ries:

> In the last Allegro there are several holds before the theme is resumed. At one of these Beethoven suddenly began to improvise, took the Rondo for a theme and entertained himself and the others for a considerable time, but not the other players. They were displeased and Ramm even very angry. It was really very comical to see them, momentarily expecting the performance to be resumed, put their instruments to their mouths, only to put them down again. At length Beethoven was satisfied and dropped into the Rondo. The whole company was transported with delight.

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Bedřich Smetana
Trio in G minor for piano, violin, and cello, Opus 15

Smetana is now regarded as the father of Czech musical nationalism, though, ironically, he was not recognized as such until after his death. During his lifetime he was accused of Wagnerism, and therefore of capitulating to the forces of German cultural nationalism which dominated most of eastern Europe. Certainly he always spoke German more fluently than Czech, which he actually had to study formally so that he could compose his operas in it! Yet he was determined to find a Bohemian voice in his music, and this he certainly did. His greatest fame internationally comes from just one of his eight operas (though all eight remain part of the active repertory in Czechoslovakia), *The Bartered Bride*. Because of that work, and his lifelong activity in the theater, he is generally regarded primarily as an opera composer. Certainly his operas—both comic and historic-epic—remain the largest and most significant part of his output, though the symphonic poems, which cross-fertilize Czech nationalism with Lisztian techniques, have become increasingly familiar. His voluminous piano music, while undeniably charming, is much less significant. And only one of his chamber compositions, the E minor string quartet (*"From My Life"*), can be considered a regular part of the international musical repertory.

The G minor piano trio was composed during a particularly difficult period of the composer's life, a time in which composition served as his only way out of despair. He had composed a *Triumphal* Symphony in the hope that Emperor Franz Joseph (one of whose titles was King of Bohemia) would confirm the rights of the Czech crown. After finishing this, his first large score, his mood of contentment was destroyed by the death in June 1854 of his younger daughter. Partly to overcome his grief, he set himself to work organizing a concert performance in Prague of the *Triumphal* Symphony (since the Imperial court in Vienna had not deigned to notice or perform the piece). The concert, in February 1855, was only a mediocre success, barely covering its expenses, though it was Smetana's first concert appearance in Prague. He had barely overcome that disappointment



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when struck by a much more devastating blow: his elder daughter Bedřiska ("Fritzi"), a charming and talented little girl who was her father's idol, died of scarlet fever on 6 September 1855. His diary of the time reveals him to have reached an emotional nadir, and it was only in feverish composition that he could forget himself. In the next two months he produced what was to be his first mature composition, the G minor piano trio. Some twenty years later Smetana recalled:

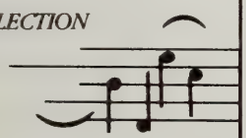
> The loss of my eldest daughter, an extraordinarily gifted child, inspired me to compose my chamber work in 1855. In the winter of the same year [on 3 December] the Trio was performed publicly in Prague with poor success. The critics condemned it harshly, but a year later we performed it in our home for Liszt, who embraced me and expressed his congratulations to my wife.

The composer's grief is evident in the dark colors of much of the score, especially in the chromatically descending figure that appears prominently in the first two movements and in somewhat disguised form in the finale. The opening Allegro is cast in a contrapuntal style (with examples of canonic imitation and augmentation) expressed in a thoroughly chromatic language. The second movement may recall the child's playfulness in the style of a polka, but it is interrupted by two serious Trios based on the lamenting chromatic figure of the first movement (introduced here by the unaccompanied violin playing expressively on the lowest string). The finale is built on a theme that Smetana had created nearly a decade earlier in *Characteristic Variations on a Czech Folk Song* and then re-used immediately in the finale of an early piano sonata. It assumes its definitive form in the opening section of the trio's finale, where the ostinatos and cross rhythms generate a powerful emotional thrust. The ending, though, works around to a triumphant conclusion in the major key, an assertion, in the end, of the composer's optimism.

(That optimism was not to be reflected in his own life. While he was composing the trio, his wife had given birth to another daughter, who died eight months later. This further blow, coupled with the ill health of his wife, professional difficulties in what was still a very narrow artistic environment, and his political

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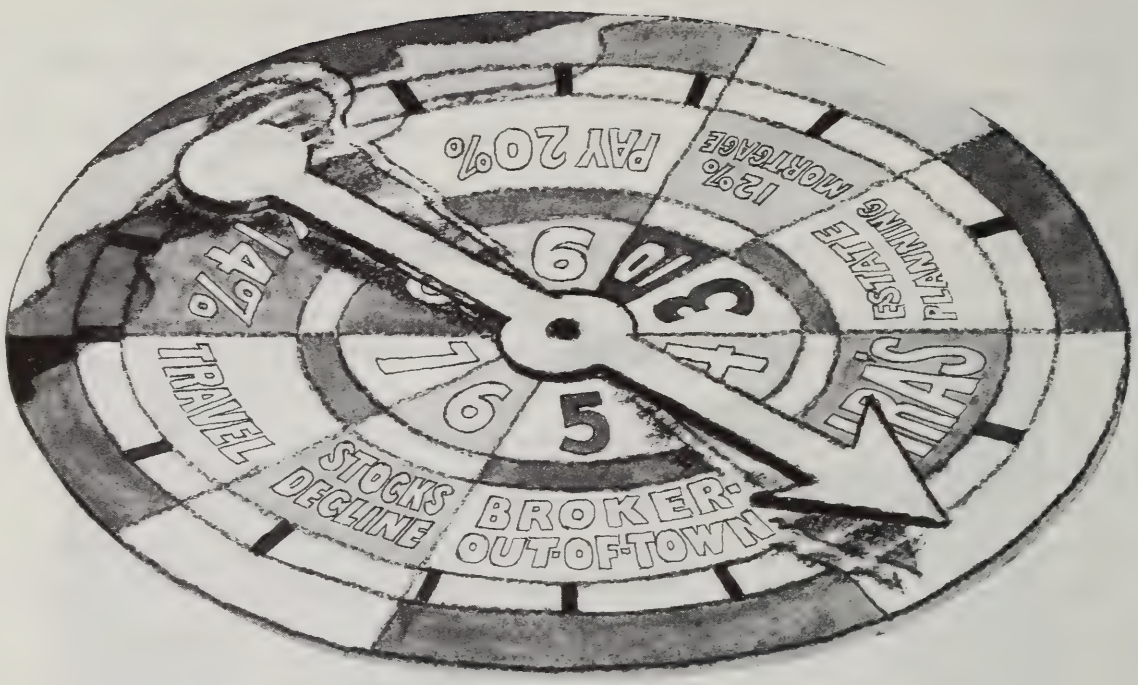
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disillusionment with the Emperor Franz Joseph [who had not fulfilled any of the composer's hopes for social reform] finally drove Smetana into a self-imposed exile in Sweden for the next three years.)

Antonín Dvořák
Sextet in A for two violins, two violas, and two cellos, Opus 48

Dvořák began composing the Sextet on 14 May 1878, only two months after he had begun writing the first set of Slavonic Dances (published as Opus 46), which were to make him famous—and his publisher rich. The act of composition took him only two weeks. At this time he was still virtually unknown outside of Bohemia, but the Sextet proved to be his first chamber music to be performed abroad. In fact, it received its first performance in a soirée at the Berlin home of Joseph Joachim, whose string quartet, augmented by two players, introduced the work to the musical great—while the very shy thirty-seven-year-old composer from Bohemia was astonished at being fêted by the great of the musical world.

The Sextet has been called a brightly colored travel poster advertising Czechoslovakia. Its popularity certainly helped spread Dvořák's fame to other countries. The first movement is richly lyrical. Dvořák evidently enjoyed writing for this ensemble and spreading the riches of his imagination among six instruments. (As a violist himself, he knew how important it was to the performers not to give all the good tunes to the violinist!) The second movement is a *Dumka*, a characteristic Czech genre, in polka rhythm with a striking theme five measures long. Dvořák called the third movement a Furiant, but he did not use the three-against-two cross-rhythm that characterizes that Czech dance; the movement is really a scherzo—and a lively one. The finale is a set of five variations and a stretta on a theme that avoids the home key until its very end. Again conscious of the need to pass the tunes around, Dvořák introduces the theme in the violas and cellos alone, and other color contrasts appear as the variations run their course. The conclusion is unbuttoned and boisterous.

—Notes by Steven Ledbetter

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Music Director

Friday, 29 June at 8:30

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Edwin Barker, double bass
Doriot Anthony Dwyer, flute
Ralph Gomberg, oboe
Harold Wright, clarinet
Sherman Walt, bassoon
Charles Kavalovski, horn
Charles Schlueter, trumpet
Ronald Barron, trombone
Everett Firth, percussion

with assisting Boston Symphony Orchestra member

Craig Nordstrom, bass clarinet

GILBERT KALISH, piano

BEETHOVEN — Trio in C minor for violin, viola, and cello, Opus 9, No. 3

Allegro con spirito
Adagio con espressione
Allegro molto e vivace
Presto

Mssrs. SILVERSTEIN, FINE, and ESKIN

JANÁČEK — *Mládí* (*Youth*), for wind sextet

Andante; Allegro
Moderato
Allegro; Vivace
Con moto; Allegro animato

Ms. DWYER; Mssrs. GOMBERG, WRIGHT, KAVALOVSKI, WALT, and NORDSTROM

INTERMISSION

DVOŘÁK

Quartet No. 2 in E-flat for piano, violin, viola, and cello, Opus 87

Allegro con fuoco
Lento
Allegro moderato, grazioso
Finale: Allegro ma non troppo

Mssrs. KALISH, SILVERSTEIN, FINE, and ESKIN

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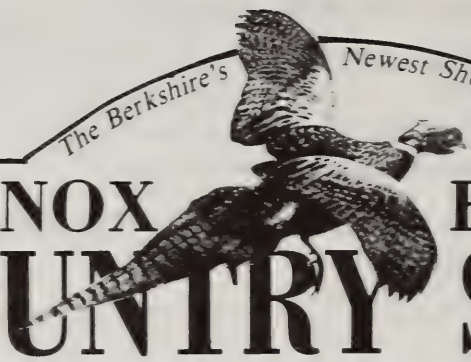
Week I

NOTES

Ludwig van Beethoven
Trio in C minor for violin, viola, and cello, Opus 9, No. 3

Beethoven was not unfamiliar with the stringed instruments (as a teenager he made his living playing viola in the opera orchestra of his native Bonn), but his real instrument was the piano, and his earliest large-scale works, at the age of fifteen, were a piano quartet and a concerto. Later on, his first published compositions to be graced with an opus number were a set of piano trios, which highlighted the keyboard, while his second publication was a set of piano sonatas. By the time he produced these works, he was living in Vienna, where Haydn was the great figure (and, for a short time, Beethoven's teacher); but Beethoven seems to have avoided direct comparison with Haydn for a time. He did not compose either a symphony or a string quartet—the two forms in which Haydn was notably preeminent—until after he had made his mark in other ways. And the string quartet, in particular, he approached by way of the string trio.

The string quartet already had a tradition that might well have been overwhelming to a diligent newcomer of the highest artistic standards, but such was not the case with the string trio. Only one undeniable masterpiece of the genre came from the earlier Classical period, and that was by Mozart, who, having died five years before Beethoven published his work, was clearly no longer a rival. Mozart's Divertimento in E-flat, K.563, was written in 1788 and published in 1792, the year Beethoven arrived in Vienna. It served as the obvious model for Beethoven's Opus 3 trio in the same key for the same selection of instruments. About 1795-96 Beethoven began sketching his Opus 9 string trios and the Serenade for string trio published as Opus 8. It was through these works that he



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worked out the problems of chamber music writing, learning valuable lessons for the future. Still, these compositions are not merely the output of a talented amateur. Already they show the composer's concern with ideas and issues that remained central to his work to the very end.

The last of the Opus 9 trios is in C minor, the key often associated with Beethoven's more dramatic and forceful musical gestures. There is already the same energy that we know from the middle-period works, and the same lyrical counterfoil to the dramatic quality of the whole. The first four notes present the earliest version of one of Beethoven's basic musical ideas, a figure that lies at the heart of several of the late string quartets. The secondary theme continues with a seemingly minor idea that appears later in tauter form as the basis of the development. The return to the recapitulation is built out of a wonderfully "pathetic" extension of the opening four notes that finally returns forcefully to the home key. This passage reappears (now in the tonic) at the very end of the movement.

The second movement can hardly match the range and force of the opening, though its elaborate decorations embellishing what is in essence a melody of the greatest simplicity are certainly charming. The scherzo races along with splendid energy, with the instruments scored in such a way as to range from delicate chamber effects to a nearly orchestral sonority. The finale has a way of exploding into material that seems to demand more than three stringed instruments can possibly provide, but it is in that rhetorical force—even if slightly overdone—that we can see Beethoven, the young Turk, with all the characteristic impatience of youth, but also with something that promises future conquests beyond this remarkable early accomplishment.

Leoš Janáček

Mládí (*Youth*), Suite for flute, oboe, clarinet, horn, bassoon, and bass clarinet

Young composers are accustomed to hope that their first productions will sound fully mature; no young man is likely to give a composition a title like *"Youth."* So it is not surprising to learn that Janáček wrote his wind sextet *Mládí* in the month of his seventieth birthday. The opening phrase of the first movement—which plays a continuing role throughout that movement and recurs later in the score as well—has been identified as a setting of the Czech words *"Mládí, zlaté mládí"* ("Youth, golden youth!"). The suite reflects a remarkably youthful vigor on the part of the aging composer. The subject may have suggested itself to him when he spent some time in the months preceding his seventieth birthday sorting out material for his biographer Max Brod. He evidently recalled at that time the years he had spent as a student at the school of Brno monastery. In May 1924 he composed a little "March of the Blue-Boys" for piccolo, snare drum, and glockenspiel, the title referring to the color of the uniforms worn at the monastery school in his day. Within a few weeks this march became the basis for the third movement of the wind suite, and the rest of the work followed in short order.

Janáček's mature music is constructed in a manner utterly unique to that composer, with little in the way of traditional thematic ideas or contrapuntal development. His extensive studies of the folk song of his native Moravia helped to develop his theory of "speech-melody," and his most characteristic works—the



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great operas and the late instrumental compositions—reflect the rhythm and intonation of the Moravian dialect even in purely instrumental passages that have no specific connection to folk song. Add to this the instrumental flair and the high good spirits of Janáček's mature recollections of his youth, and the result is a work of remarkable color and verve.

Antonín Dvořák
Quartet No. 2 in E-flat for piano, violin, viola, and cello, Opus 87

Dvořák's E-flat piano quartet has always been overshadowed in popularity by its siblings, the earlier A major piano quintet, Opus 81, and the slightly later *Dumky* Trio, Opus 90. This is a shame, because the Opus 87 quartet is both original and beautiful. Dvořák wrote the work between 10 July and 19 August 1889, thereby fulfilling the long-standing request of his publisher, Simrock, for a work in the genre of the piano quartet. Just a week after finishing the score, he began work on the Eighth Symphony, which he completed by November. Small wonder that when Simrock wrote to Brahms, he noted that Dvořák's head was full of music.

The strings open the proceedings with a forceful, sombre phrase presented in unison. The piano replies with a more lighthearted banter, and the stage is set for a remarkable movement ranging widely in mood and character, accentuated by a surprising breadth of harmonic plan. The contrasting elements of the opening theme are further offset by the more languishing melody of the secondary theme (presented in the unexpected key of G), but all three of these gestures intertwine flexibly in the course of the development, their character changing from moment to moment. The secondary theme appears in the distant key of B major before slipping down a half-step onto the dominant of the home key and turning into the recapitulation—but one that omits the first theme entirely. That opening material recurs to conclude the movement—and most strikingly in a chilling passage of string tremolos that brings in an entirely new air of mystery just before the end.

The Lento is built of three principal themes, the first presented by the strings with piano commentary in G-flat, followed by a dramatic outburst in C-sharp minor, yielding to a lyrical major-mode melody in the piano with an effective syncopated accompaniment in the strings. All three themes are then repeated in the same order, though with adjustments of tonality. The third movement is a gracious waltz in which the piano occasionally takes on the character of a cimbalom, lending more precisely the air of a Czech folk tune. The energetic finale begins, like many of Haydn's works, in the tonic minor; its second subject features Dvořák's own instrument, the viola (one reason why viola players love his music!). Having run its course with good humor, the movement ends, now firmly in the major, with a coda that makes almost orchestral demands on the four performers.

—Notes by Steven Ledbetter



Photograph by Herb Snitzer

Continuing a tradition, host Robert J. Lurtsema offers Tanglewood previews as a regular summertime feature of Morning pro musica, which is broadcast every day from seven until noon.

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Morning pro musica is made possible in part by a grant from The Talbots.

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1984

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BOSTON SYMPHONY ORCHESTRA
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Saturday, 30 June at 8:30

THE KALICHSTEIN-LAREDO-ROBINSON TRIO

Jaime Laredo, violin
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Joseph Kalichstein, piano

MARTINŮ — Trio No. 1 for piano, violin, and cello (Five Short Pieces)

Allegro moderato
Adagio
Allegro
Allegro moderato
Allegro con brio

DVOŘÁK — Trio in E minor for piano, violin, and cello, Opus 90, *Dumky*

Lento maestoso; Allegro vivace, quasi doppio movimento
Poco adagio; Vivace non troppo
Andante; Vivace non troppo
Andante moderato (quasi tempo di Marcia); Allegretto scherzando
Allegro
Lento maestoso; Vivace quasi doppio movimento

INTERMISSION

BEETHOVEN — Trio in B-flat for piano, violin, and cello, Opus 97, *Archduke*

Allegro moderato
Scherzo: Allegro
Andante cantabile
Allegro moderato

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NOTES

Bohuslav Martinů
Trio No. 1 for piano, violin, and cello (Five Short Pieces)

Martinů's tasty, jazz-flavored confections—such as the delightful suite drawn from his 1927 one-act ballet, *La Revue de cuisine* (*"The Kitchen Revue"*)—had begun to make a name for the composer when he suddenly and quite unexpectedly arrived at the first works in his mature style with Trio No. 1, which he composed in Paris in the space of ten days in May 1930. Later on he commented, "I don't know how I came to compose the Trio; suddenly, as if another were guiding my hand, I wrote something completely new." These five short pieces all make use of a freely extended tonality, and they are thoroughly polyphonic in conception. But Martinů's polyphony is completely devoid of any trace of academicism; it is fresh and rhythmically flexible, with the separate movements growing out of motivic interplay in imaginative ways.

Antonín Dvořák
Trio in E minor for piano, violin, and cello, Opus 90, *Dumky*

"Dumka" (plural *"dumky"*) was a name given to a particular kind of Ukrainian folk song—one of a narrative character sung to the accompaniment of certain folk instruments. Dvořák used the term several times in his music: in a piano piece published as Opus 35 in 1876, in the slow movement of the string sextet, Opus 48, in the Opus 51 string quartet (1878-79), as the title of a piano piece of 1884 published as Opus 12, in the slow movement of the famous A major piano quintet, Opus 81, and, finally, as a title for the present trio, composed between November 1890 and February 1891. Dvořák himself seems not to have had a specific idea as to what *"dumka"* implied—at least not an idea he could put into words. One of the first people to play Opus 90 was the great Irish-American cellist Victor Herbert (soon to become much more famous as the brightest light among composers for

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the American musical theater). Herbert was head of the cello faculty of the National Conservatory in New York, and Dvořák was the director. Shortly after Dvořák's arrival in this country, Herbert joined the composer and a violinist in reading through the recently completed and still unpublished trio. Herbert recalled later that when he turned to Dvořák to express his enthusiasm for the new piece, he also asked him what the title meant. The composer replied, "Why—what *does* it mean? It means nothing!" Actually Dvořák seems to have associated the term with the verb *"dumati"* ("meditate" or "recollect"). The works to which he gives the title *"dumka"* share a tendency to alternate passages of introspection and yearning with others of the greatest exuberance—which corresponded to the composer's own mercurial temperament when he allowed his thoughts to wander freely.

The Opus 90 trio is one of Dvořák's most original and characteristic works. Rather than following the traditional chamber music forms of three or four movements beginning with one in sonata form and all the rest, he cast the *Dumky* Trio in six movements, each in a different key, and each presenting the characteristic alternation of moods of his conception of the *dumka*. (The fact that each of the movements is itself a *dumka* explains the use of the plural form as a title for the entire work.)

Although there is a risk in using a constant pattern of slow alternating with fast sections throughout all six movements of the same piece, the richness of Dvořák's invention throughout prevents boredom. The first three movements are linked by the composer's direction to proceed directly on, so that the entire composition seems to flow from one section to the next without let or hindrance. Only after the fourth movement does the composer call for a substantial pause. The range of moods encompassed by the score is striking, and the three participants all have brilliantly conceived parts to play. It is scarcely surprising that the trio remains one of the most frequently heard of Dvořák's chamber works, since it so thoroughly embodies the composer at his very best.

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Ludwig van Beethoven
Trio in B-flat for piano, violin, and cello, Opus 97, *Archduke*

The piano trio, consisting of piano, violin, and cello, grew out of a popular mode of domestic music-making in the Classical era, the "accompanied sonata." We think of the piano as the "accompaniment," but in the eighteenth century it was the other way around. The sonata was conceived for keyboard but could, if desired, be accompanied by violin and cello, which would play the melody and bass lines along with the piano. This cozy arrangement smacked more than a little of dilettantism, and the piano trio was long regarded as a less significant musical genre than the string quartet. Even in Haydn's splendid contributions to the medium the cello tends to follow the bass line rather rigorously, almost like a continuo, and the pieces still have the three movement structure (fast-slow-fast) also characteristic of concerts and unaccompanied piano sonatas. Beethoven, already in his Opus 1, elevated the piano trio to full equality of significance with the more "important" forms by adding the extra movement (here a minuet) and by completely freeing the stringed instruments from their earlier dependence on the keyboard.

It is probably the driving power of the Third and Fifth symphonies or the *Appassionata* Sonata or the middle-period string quartets that most people think of first in association with Beethoven, but he was equally likely to choose a more relaxed and lyrical mood for the presentation of his sonata-form ideas (this was especially true in his later years); our notions of Beethoven and of the possibilities of sonata form are severely restricted if we overlook the Sixth Symphony, the Violin Concerto, the Opus 78 piano sonata, and, especially, the *Archduke* Trio, Opus 97, with the most relaxed and expansive first movement of all. In this case the nickname for the composition comes from its dedicatee, Beethoven's friend, supporter, patron, and pupil, the Archduke Rudolph. It was composed in 1811, apparently with little difficulty, since Beethoven finished it inside of three weeks (though he had done some sketching the year before). The relaxation in mood does not affect the logic of Beethoven's structure, though he seeks to exploit harmonic relationships more extended than the tonic-dominant polarity that was inevitable in his earlier years. We have a four-movement plan once again, but with the scherzo in second place (in the tonic key of B-flat, as was normal). The contrasting Trio sets off on a tortuous chromatic path, imitated among the three instruments before exploding into a waltz in a far distant key and ultimately returning to the simple directness of the main section. After so much tonic, in two successive movements, the slow movement is in a very bright D major for a set of increasingly elaborate variations that link directly to the final movement, a rondo with an unwonted expressive seriousness, to close Beethoven's last contribution to the repertory of the piano trio.

—Notes by Steven Ledbetter

1984 Festival of Contemporary Music at Tanglewood

Thursday, 26 July—Wednesday, 1 August 1984

Gunther Schuller, Director; Theodore Antoniou, Assistant Director

Thursday, 26 July, 8:30 p.m.: Theatre-Concert Hall
Joel Krosnick, cello, and Gilbert Kalish, piano
Works by Arthur Berger, Tod Machover, George Crumb, and Ralph Shapey

Saturday, 28 July, 1:30 p.m.: Tent
Festival Preview with Gunther Schuller, Director of Contemporary Music Activities at the Berkshire Music Center; John Harbison, Composer-in-Residence at the Berkshire Music Center; and Steven Ledbetter, Boston Symphony Orchestra Director of Publications

Saturday, 28 July, 2:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Laura Clayton, Karl Aage Rasmussen, Paul Lansky, and John Harbison

Sunday, 29 July, 2:30 p.m.: Shed
Boston Symphony Orchestra
Edo de Waart, conductor
Concert including John Harbison's Symphony No. 1 (commissioned by the Boston Symphony Orchestra for its centennial)

Sunday, 29 July, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Wolfgang Rihm, Ivan Tcherepnin, Lee Hyla*, and Louis Andriessen

Monday, 30 July, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Theodore Antoniou, conductor
Works by Witold Lutoslawski, Harrison Birtwistle, Ronald Perera, and Igor Stravinsky

Tuesday, 31 July, 8:30 p.m.: Theatre-Concert Hall
Rafael Druian, Joseph Silverstein, and Joel Smirnoff, violin;
Edwin Barker, double bass; Benjamin Pasternack and Yehudi Wyner, piano
Works by Harold Shapero, Joan Tower, Gunther Schuller, Ellen Taafe Zwilich, and Hans Werner Henze

Wednesday, 1 August, 8:30 p.m.: Theatre-Concert Hall
Berkshire Music Center Orchestra
Gunther Schuller, conductor
Works by George Walker*, Todd Brief, John Harbison, and Nikos Skalkottas

*commissioned by the Berkshire Music Center for this Festival; first performance

All events except the Joel Kronsnick-Gilbert Kalish recital on 26 July and the Boston Symphony Orchestra concert on 29 July, both of which require Berkshire Festival Tickets available at the Tanglewood box office, are free to Friends of Music at Tanglewood and open to the public for a $5 contribution at the Main Gate ($6 on 1 August).

ARTISTS

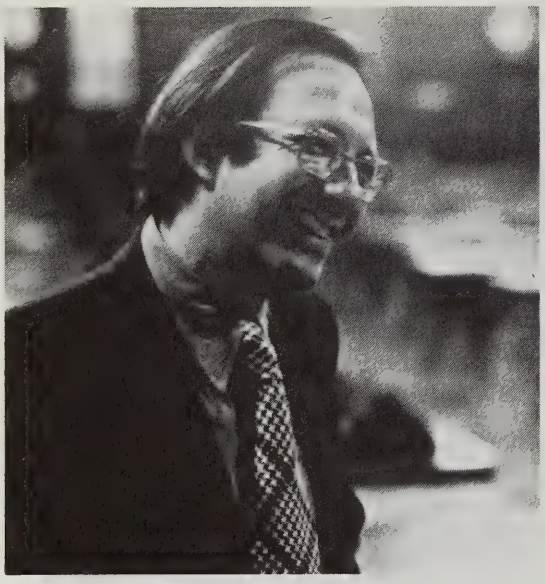
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The Chamber Players' activities include an annual three-concert series in Boston's Jordan Hall, regular appearances at Tanglewood and in New York City, and a busy schedule of touring and recording. The group has traveled to South America, the Soviet Union, and throughout the United States. In May 1983 they performed for the first time in Japan, giving fourteen concerts in eleven cities. This past May they made their fifth tour of Europe. Their most recent recordings, for Nonesuch, include the Beethoven Septet, the Schubert Octet, and music of Brahms—the two string quintets, the Horn Trio, and the Clarinet Trio. The ensemble's recent release of Strauss waltzes as transcribed by Schoenberg, Berg, and Webern won the prestigious Deutsche Schallplattenpreis. Other Chamber Players recordings include Debussy's last three sonatas and *Syrinx* for solo flute; the Dvořák Opus 77 string quintet; music of Ives, Porter, and Carter; and the complete chamber music of Stravinsky, including the concert suite from *L'Histoire du soldat*. The Boston Symphony Chamber Players celebrated their twentieth anniversary as a performing ensemble during the 1983-84 season.

Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including new works commissioned and premiered by him. His concert appearances throughout Europe, Asia, New Zealand, and Australia, as well as in the United States, and his many recordings have established him as a major voice in American music. Born in New York and a graduate of Columbia University, Mr. Kalish studied piano with Leonard Shure, Isabelle Vengerova, and Julius Hereford. Pianist for the Boston Symphony Chamber Players since 1969 and for the Contemporary Chamber Ensemble since its inception in 1960, he appears also as guest artist with such renowned ensembles as the Juilliard, Concord, and Tokyo string quartets, the New York Woodwind Quintet, and the Chamber Music Society of Lincoln Center. Mr. Kalish performs widely with the distinguished mezzo-soprano Jan DeGaetani, an artistic collaboration that began as early as 1960, when both singer and pianist were at the threshold of their respective careers.

Mr. Kalish is Head of Chamber Music and Keyboard Activities at the Berkshire Music Center at Tanglewood and Professor of Piano at the State University of New York at Stony Brook. He gives frequent master classes in conjunction with his recitals at leading American universities, and he is also active as a panelist and juror for a number of prestigious piano competitions, among them the Rockefeller Foundation's International American Music Competition, the Naumburg Competition, and the Pro Musicis Competition. With a repertory ranging from Haydn, Schubert, and Brahms through Schoenberg, Ives, Carter, and Crumb, Mr. Kalish's discography of some seventy recordings includes literature for solo piano, songs and Lieder, music for violin and piano, and diverse chamber works. He may be heard on the Arabesque, Bridge, Columbia, CRI, Deutsche Grammophon, Desto, Folkways, New World, and Nonesuch labels. Mr. Kalish first appeared with the Boston Symphony Orchestra in Franz Liszt's *Hexaméron* for six pianos and orchestra in October 1972. His most recent peformances with the orchestra were in Luciano Berio's Concerto for Two Pianos and Orchestra during the 1981-82 season and in Elliott Carter's Double Concerto for Harpsichord and Piano with Two Chamber Orchestras in February 1984.

The Kalichstein-Laredo-Robinson Trio



The Kalichstein-Laredo-Robinson Trio brings together three internationally-acclaimed artists who take time from their active solo careers each season to perform the great piano trio literature. The trio has delighted audiences in coast-to-coast tours, performing in such major centers as New York, Los Angeles, Montreal, Chicago, and Toronto; they will soon be reaching an even wider public with the release of their first recording, the two Mendelssohn trios on Vox Cum Laude. The trio formed as a result of an ongoing relationship developed through a series of performances on the YM-YWHA's acclaimed "Chamber Music at the Y" series directed by Jaime Laredo; their European debut appearances included the Edinburgh, South Bank, Harrogate, Granada, and Highlands festivals. They returned to Europe in June 1983 to perform the Beethoven Triple Concerto with the English Chamber Orchestra at London's new Barbican Centre. In their own special series on Lincoln Center's "Great Performers" roster they offered the complete Beethoven piano trios in the first Lincoln Center cycle of these works. Their 1982-83 season culminated in a seven-concert series at the 92nd Street YM-YWHA with the Guarneri Quartet, performing all the works for strings and piano by Johannes Brahms in honor of the 150th anniversary of his birth. Following appearances at the Madeira Festival and at New York's Mostly Mozart Festival, the trio's 1983-84 season included a coast-to-coast American tour highlighted by a three-concert series at the Kennedy Center in Washington, where they performed the Brahms piano trios and piano quartets, the Horn Trio with Barry Tuckwell, and the Clarinet Trio with Harold Wright.

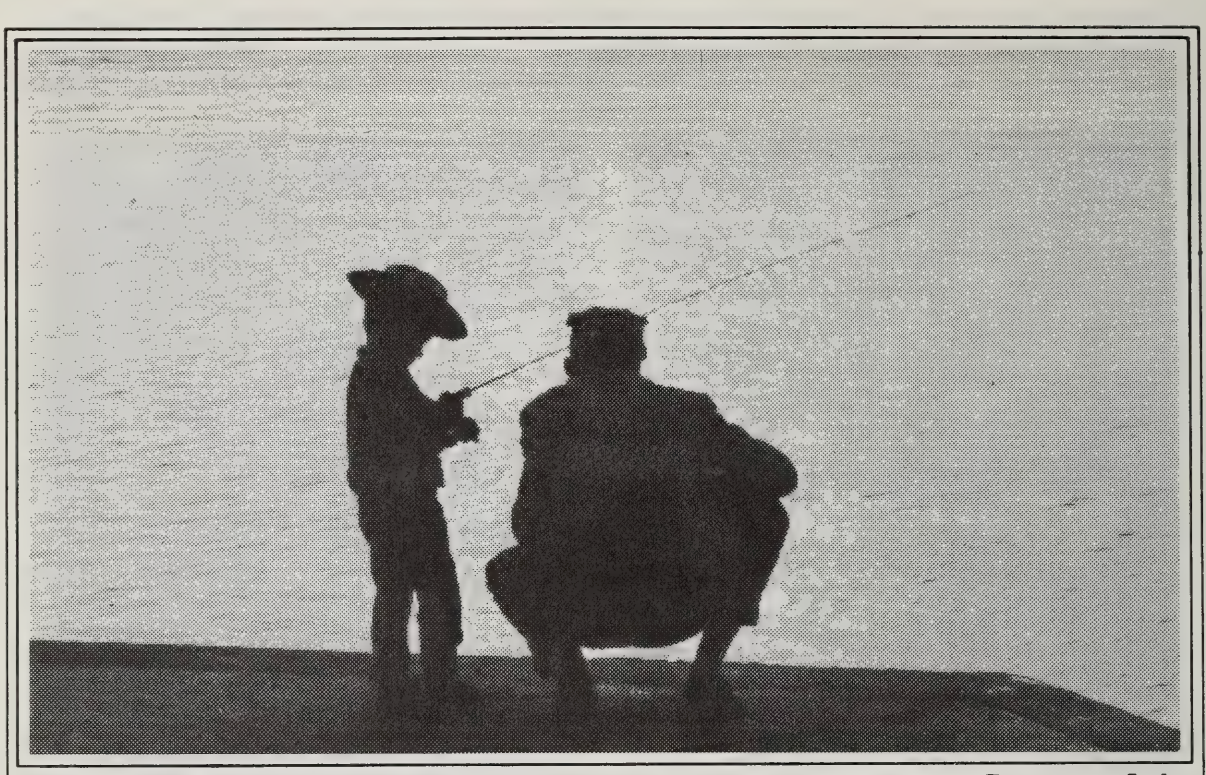
Pianist **Joseph Kalichstein** came to New York from Israel at age sixteen to study with Edward Steuermann and Ilona Kabos at the Juilliard School. His New York recital debut and first recording, a Bartók/Prokofiev album, were followed by a CBS television appearance with Leonard Bernstein and the New York Philharmonic. Since winning first prize in the 1969 Leventritt International Competition, he has been engaged and reengaged by the world's greatest orchestras and performed in the major music capitals. Recent New York engage-

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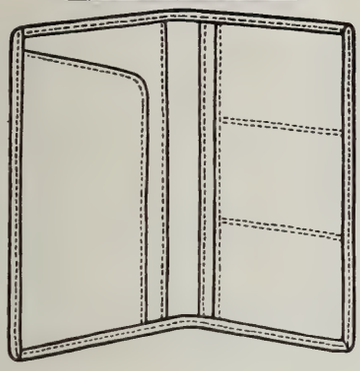
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ments have included a Carnegie Hall recital debut and a solo appearance with the Cleveland Orchestra also at Carnegie Hall.

At eighteen, violinist **Jaime Laredo** won first prize in the Queen Elisabeth of Belgium Competition. He has since distinguished himself both here and abroad as a musician of the first rank, appearing regularly with the major international orchestras and conductors. A principal figure at the Marlboro Music Festival for many years, he founded and serves as artistic director of New York's acclaimed "Chamber Music at the Y" series. In the past few seasons, besides adding viola to his solo accomplishments, he has been directing such orchestras as the Mostly Mozart and the Scottish Chamber Orchestra. His numerous solo and chamber music records include the complete Bach sonatas with Glenn Gould and Vivaldi's *Four Seasons* with the Scottish Chamber Orchestra.

Cellist **Sharon Robinson**'s accomplishments have achieved recognition in such forms as the Pro Musicis Sponsorship Award, the Leventritt Foundation Award Scholarship, and the 1983-84 Gregor Piatigorsky Memorial Award of Johns Hopkins University. As winner of the 1979 Avery Fisher Recital Award, she made an acclaimed solo appearance in 1981 at Alice Tully Hall on the "Great Performers" series. She has appeared in recital in many major American cities, and she has performed with the Houston, Pittsburgh, Baltimore, and New Orleans symphony orchestras.
Ms. Robinson has participated in the Marlboro, Spoleto, and Mostly Mozart festivals, and she has recorded for CBS Masterworks, the British Broadcasting Corporation, and for Vox Cum Laude, which will soon release her album of six Vivaldi cello sonatas with harpsichordist Anthony Newman.

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Piano Concerto No. 2 in B-flat, Opus 19
Allegro con brio
Adagio
Rondo: Molto allegro
RUDOLF SERKIN

INTERMISSION

Symphony No. 1 in C, Opus 21
Adagio molto—Allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vivace
Adagio—Allegro molto vivace

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NOTES

Ludwig van Beethoven
Piano Concerto No. 2 in B-flat, Opus 19
Symphony No. 1 in C, Opus 21
Fantasia in C minor for piano, chorus, and orchestra, Opus 80

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. The B-flat piano concerto was completed early in 1795 and performed by the composer in Vienna on 29 March of that year. He completely revised the work before playing it again in Prague in 1798; it is the later version that is known today. The first American performance was given by J.N. Pattison with Theodor Eisfeld conducting the Brooklyn Philharmonic on 21 January 1865 at the Brooklyn Academy of Music. In addition to the solo piano, the score calls for flute, two oboes, two bassoons, two horns, and strings.

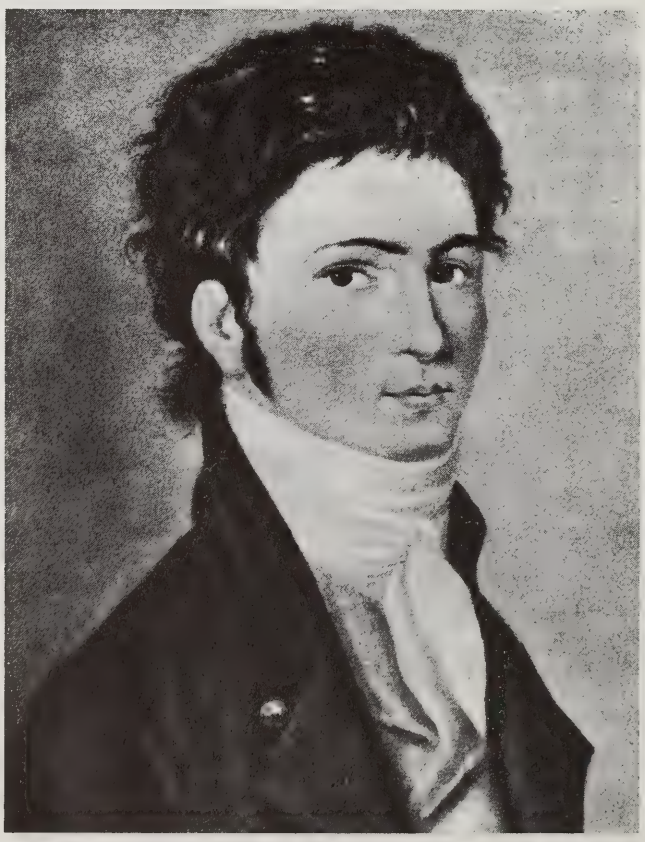
Although numbered second in the canon, the B-flat concerto is actually the earliest of Beethoven's piano concertos normally to find its way to the concert hall. (A concerto in E-flat, written in 1784 when he was just fourteen, survives with the orchestral part only in piano transcription; it has been orchestrated and performed, but it hardly qualifies as a concerto to which the composer himself gave the stamp of approval.) Beethoven had gone from Bonn to Vienna in 1792, a twenty-two-year-old pianist and composer eager to make his mark in a big way. He knew the music of Mozart, who had died the year before, and he learned Haydn's works as well—at least up to the first six of the "London" symphonies, which Haydn had composed on the successful London journey from which he had just returned. The work of these two composers made its mark on Beethoven, and he showed it in the B-flat piano concerto, written while Haydn was off on his second London journey. The orchestra—which lacks clarinets—probably reflects the practice of Haydn, who came to employ the clarinet regularly only late in his life. And it may also recall Mozart's last piano concerto, K.595, which is also in B-flat and, unusually for Mozart, omits trumpets and timpani.

The work was evidently completed only just in the nick of time. Beethoven was scheduled to play it on a concert that was part of an annual series of benefits for the widows of members of the *Tonkünstlergesellschaft* ("Society of Musicians"), and he had apparently not had the time to write it all out. His friend Franz Wegeler recalled, "Not until the afternoon of the second day before the concert did he write the rondo, and then while suffering from a pretty severe colic which frequently afflicted him. I relieved him with simple remedies so far as I could. In the anteroom sat four copyists to whom he handed sheet after sheet as soon as it was finished." The rehearsal took place in Beethoven's room the next day. His piano was found to be a half-step flat, so—according to Wegeler—he had the instruments tune to B-flat instead of the customary A, and he himself played the entire solo part a half-step up!

Beethoven apparently played the concerto a few more times in Vienna during the following years. But when the opportunity arose for a performance in Prague, he undertook a substantial revision of the score, especially of the first movement. It was this revised version that was ultimately published. But before it appeared in print, Beethoven had composed his C major concerto, which was a great suc-

cess at its first performance and was snapped up by a publisher at once. The result was that the second concerto was published as the First (Opus 15), and the earlier work as the Second (Opus 19). This fact disgruntled Beethoven, who never lost an opportunity to set the record straight, since he felt that he had made progress between the two works. He did not want anyone thinking that the numerical order reflected the actual order of composition. His later view of the "Second" Concerto appears from a letter he wrote to the publisher Hoffmeister on 15 December 1800, offering to sell "a concerto for piano, which to be sure, I do not claim to be among my best, . . . but it will not disgrace you to print it." Of course, his letter also offered the right of publication of his newest—and most successful—composition, the Septet. It behooved him, perhaps, to be modest about a work already five years old which he had, in so many ways, surpassed. A month later Beethoven actually put monetary figures on his esteem for the two works: Hoffmeister would have to pay twenty ducats for the Septet, but he could have the concerto for ten.

Of course, Beethoven never disowned the concerto—he simply felt he had moved beyond it; like every composer, he wanted his most recent work to be heard and appreciated. To many people, Beethoven's newest works were always terribly difficult; we, on the other hand, are likely to hear them with ears dulled by familiarity and to underrate their originality, especially in the case of the earlier ones. One young Czech musician, Tomaschek, who heard the B-flat concerto in Prague in the first performance of its final version, commented, "I admired his powerful and brilliant playing, but his frequent daring deviations from one motive to another, whereby the organic connection, the gradual development of



The young Beethoven

ideas, was broken up, did not escape me. Evils of this nature frequently weaken his greatest compositions, those which sprang from a too exuberant conception. It is not seldom that the unbiased listener is rudely awakened from his transport. The singular and original seemed to be his chief aim in composition . . ."

We, on the other hand, are likely to notice the Mozartian trick of combining a forceful and a lyrical idea together in the opening phrase, or the Haydnesque emphasis on rhythmic upbeat ideas, and fail to notice that already Beethoven has an obsession for unexpected changes of harmony. The first of these is signaled in the simplest way—the full orchestra hammers out three repeated C's fortissimo, followed by an echo, pianissimo, of D-flat. The melody seems about to continue in D-flat, a key very remote from where we just were, until Beethoven quickly engineers a phrase that brings it around to the "right" place. It is true that he may have learned this trick from Haydn, who used it quite frequently, but it became a central element of Beethoven's musical armamentarium.

The cadenza for the first movement was originally improvised by the composer at each performance; when his deafness began to make it difficult for him to perform his own music, he wrote out some of his cadenzas for the use of others. Beethoven wrote the cadenza for this concerto about 1808—at the height of his "middle period." The brilliance and power of his piano writing in this cadenza stands out strikingly from the rest of the work.

The slow movement may not yet show us a Beethoven capable of the most extraordinary profundities, but he is certainly already a master of the art of variation and decoration, which would ultimately lead beyond the facile and the merely pretty to new worlds of expression. When the orchestra plays the conventional 6/4 chord, the usual invitation to a soloist to take off on an elaborate cadenza, Beethoven has, in effect, composed an anti-cadenza by writing just a few notes, leaping up at first and then dropping back in a dying fall, to which he added the note, "with great expression."

The unusual rhythm of the main theme marks the rondo finale. This movement apparently underwent a good deal of revision for the 1798 performance, and it

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appears as if the original version had had a far more ordinary form of the rhythm in the main theme. The piano plays this "normal" form of the 6/8 rhythm at one point in the middle of the movement (is that intentional, or did Beethoven forget to revise those bars?)—and there is little doubt that the final version has more spice to it. The rondo plays all sorts of little harmonic and rhythmic tricks on its listeners, with the aim of leaving us smiling. It is a trick that Beethoven has already learned in this first completed concerto.

* * * * *

Beethoven probably composed the greater part of his First Symphony in 1799, completing it early in 1800. The first performance took place in a concert given by Beethoven in Vienna on 2 April 1800. The first American performance seems to have taken place in the highly musical Moravian community in Nazareth, Pennsylvania, on 13 June 1813; the conductor of that performance is unknown. The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

Popular writing about Beethoven has found it all too easy to belittle the early, pre-*Eroica* symphonies as offspring of the eighteenth century, as little more than student works, forerunners of the masterpieces to come. Quite aside from its gratuitous denigration of the rich legacy of Haydn and Mozart, this attitude shows little real understanding of Beethoven's music. Beethoven's contemporaries, at least, were aware that the First Symphony marked the arrival of an arresting new voice in the concert hall, one that made demands possibly beyond the audience's willingness to follow. Certainly the work that succeeded most brilliantly with those who attended Beethoven's "academy" (as such concerts were called) on 2 April 1800 was not the symphony but another new piece, the Septet in E-flat, Opus 20. That work, delightful as it was, did not make the kinds of intellectual demands that the symphony did. The symphony was full to overflowing with musical ideas and demanded full attention throughout. It was no lightweight piece, but rather a *dense* composition in its interrelationship of thematic idea and harmonic plan, in its expansion to a larger scale than most earlier symphonies had aimed at, and in the intricate interplay of small motivic gestures that helped to unify it.

We know nothing of why Beethoven wrote this symphony. He had certainly planned an attack on the largest musical genre more than once before—sketches survive for earlier symphonies that never got beyond the embryo stage—but it was not until he was thirty years old, already established as a piano virtuoso and composer for the piano, with recently won laurels as a composer for string quartet, that he came before the public as a symphonist. No sketches seem to survive, and even the complete autograph score is lost. We are left, then, only with the work itself.

Today, after having heard the Beethoven First so many times over so many years, it is difficult to recapture what must have been the audience's sense of disorientation in the opening measures, when Beethoven's first two chords seem to imply a symphony in F, only to have that move cancelled by the next chord, which aims at G. We now think of that opening as a wonderful, oblique approach to the home key, a setting up of harmonic tensions that are only resolved with the establishment of the main Allegro con brio. But early listeners found them-

selves befuddled by what seemed to be contradictory signals from the composer. Right from the outset there was no doubt that this was a new and individual voice.

Once underway with his Allegro con brio, Beethoven suggests the expanded framework of his material by presenting his theme first on the tonic of the home key, then immediately repeating it one step higher. It is a favorite gambit of the composer's. Such a gesture cannot be repeated again literally without becoming exasperating; it virtually forces something varied in consequence. At the same time, the elevated pitch of the repetition screws up the energy level one notch, the first step in a journey of skillfully weighted tension and release.

The slow movement (though not too slow: Beethoven qualifies his Andante cantabile with the words *"con moto"*—"with movement") is a full-fledged sonata form, complete with an extensive development section (rare at this tempo), in which the principal theme consists of imitative statements overlapping each other in a fugato. A dotted rhythm subtly introduced as part of the melody in the third bar gradually gains in importance until it becomes an extended motive in the timpani (against flute and violin triplets) at the end of the exposition and dominates the development section. The recapitulation feels as if it moves faster since, as so often in Beethoven, there is an underlying faster pulse that was not present earlier; the dotted rhythm provides striking contrast from the passages of smooth equal sixteenths.

Beethoven still uses the generic term Menuetto for the third movement, though the tempo marking, Allegro molto e vivace, shows how far we have come



The house in Bonn where Beethoven was born

from that stately aristocratic dance. In fact, this movement is a scherzo in everything but name. The main part of the movement consists of a headlong dash toward far harmonic vistas, with chords constantly changing in ceaseless activity; by way of the most striking contrast, the Trio features woodwinds and violins in a gentler passage with almost no harmonic motion at all—a stasis designed to allow a catching of breath before the return of the mad race.

Charles Rosen has noted in his book *The Classical Style* how important the upbeat is to the fundamental wit of the music of Haydn, Mozart, and Beethoven. A regular upbeat pattern in a theme can lead the listener's expectation in a certain direction—and perhaps mislead it for expressive purposes. Beethoven's finale begins with a passage in which an upbeat grows from just two notes to three, then four, five, six, and finally a seven-note upward scale and two reiterations of the note at the top before reaching the downbeat. This huge "upbeat," which extends for nearly a measure and a half, accumulates such a load of potential energy in its climb that the reaction can be nothing less than an explosion of wit and high spirits in which a series of thematic ideas develops in the most intricate counterpoint. The long upbeat phrase sometimes leads to the theme, but often (especially in the development) it ends unexpectedly in nothing or intertwines with itself turned upside down. This splendid final movement in the first of Beethoven's nine contributions to the literature of the symphony remains one of the best examples of the Beethovenian guffaw.

* * * * *

Beethoven composed the Choral Fantasy late in 1808 to serve as the grand finale to his benefit concert at the Theater-an-der-Wien, which took place on 22 December that year. The composer himself played the piano part in that performance. The first American performance was given at the Boston Melodeon on 23 December 1848 by the Handel & Haydn Society and the Musical Fund Society under the direction of George J. Webb; J.F. Hatton was the piano soloist. The Fantasia is scored for solo piano, six vocal soloists (two sopranos, alto, two tenors, and bass), mixed chorus, and an orchestra including two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, timpani, and the usual complement of strings.

After having contributed both as composer and performer to a series of charity concerts in 1807 and 1808, Beethoven received permission to use the Theater-an-der-Wien for a concert for his own benefit (i.e., one in which he would receive any profits that might accrue) on 22 December 1808. He chose this opportunity to reveal to the world some of his major new compositions in a program that consisted entirely of first performances of his music. Among the new works were such major pieces as the Fourth Piano Concerto (for which Beethoven himself was to be the soloist) and the Fifth and Sixth symphonies, as well as the concert aria *"Ah! perfido"* and several movements from the Mass in C, Opus 86 (which had to be advertised as "hymns in the church style" because the censor did not allow liturgical music to be performed in theaters). That list of pieces would seem to be enough to exhaust an audience (not to mention an orchestra), especially when all of the works included were utterly unfamiliar, difficult, and performed with far too little rehearsal.

But Beethoven decided that it wasn't enough; he wanted a closing piece. He felt (with considerable justification) that it would not be fair to either the work or the audience to put the Fifth Symphony at the end of such a long program, although it would make a rousing conclusion, because people would simply be too tired to pay much attention to it. So he put it at the beginning of the second half (the *Pastoral* Symphony opened the evening) and quickly composed a work designed specifically as a concert-closer, employing all of the forces that had been gathered for the concert (chorus, orchestra, and piano soloist), arranged in a variation form designed for maximum variety of color and for "easy listening." He went back to a song, *"Gegenliebe"* (WoO 118), that he had composed more than a dozen years previously, ordered a new text written in a hurry by the obscure poet Christian Kuffner, and set to work. The piece was finished too late for a careful rehearsal. (In any case, Beethoven and the orchestra, which was a "pick-up" group consisting of a heterogeneous mixture of professionals and reasonably advanced amateurs, had already had such a falling-out during rehearsals that the orchestra would not consent to practice with Beethoven in the room—he had to listen from an anteroom at the back of the theater and communicate his criticisms to the concertmaster). When the time came for the performance, just about everything went wrong: the concert was running to four hours in length, the hall was unheated and bitterly cold, the soprano had already ruined the aria out of nervousness. To top it all off, the Choral Fantasy fell apart during the performance (apparently through some mistake in counting in the

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orchestra) and Beethoven stopped the performance to begin it again. The financial outcome of the evening for Beethoven is unknown, but it certainly had a psychological effect on him: he never played the piano in public again.

The overall structure of the work is as bold as it is unusual: on the principle of gradually increasing the number of performers from the minimum to the maximum, Beethoven begins with an improvisatory introduction for solo piano, the finest example we have written down of what his own keyboard improvisations must have been like. The orchestral basses enter softly in a march rhythm, inaugurating introductory dialogue with the keyboard soloist hinting at the tune to come. Finally the pianist presents the melody which will be the basis for the remaining variations, and the finale is fully underway. One of the most striking things about the tune is the way it hovers around the third degree of the scale, moving away from it and then returning in smooth stepwise lines. Much the same description can be given of the main theme for the finale of the Ninth Symphony. Indeed, the Choral Fantasy is sometimes described as a kind of dry run for the Ninth, though that mighty work was still some fifteen years away. Still, at least the notion of variation treatment of a simple, almost hymn-like melody in the orchestra, followed by the unexpected appearance of voices, can be traced to this work. But of course the finale of the Ninth is the powerful culmination of an enormous symphonic edifice; the Choral Fantasy does not pretend to such impressive architectural power, yet it certainly provided Beethoven with a closing number that is at once lively and colorful, naively cheerful, and original in form.

—Steven Ledbetter

Schmeichelnd hold und lieblich klingen
unsers Lebens Harmonien.
Und dem Schönheitssinn entschwingen
Blumen sich, die ewig blühn.

Fried' und Freude gleiten freundlich
wie der Wellen Wechselspiel;
Was sich drängte rauh und feindlich,
ordnet sich zu Hochgefühl.

Wenn der Töne Zauber walten
und des Wortes Weihe spricht,
Muss sich Herrliches gestalten,
Nacht und Stürme werden Licht.

Äuss're Ruhe, inn're Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
lässt aus beiden Licht entstehn.

Grosses, das in's Herz gedrungen
blüht dann neu und schön empor.
Hat ein Geist sich aufgeschwungen,
hall't ihm stets ein Geisterchor.

Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst.
Wenn sich Lieb und Kraft vermählen,
lohnt dem Menschen Götter-Gunst.

—*Christian Kuffner*

Sweetly gracious and lovely resound
our life's harmonies.
And around the sense of beauty dance
flowers that bloom eternally.

Peace and joy blend in friendship
like the alternating play of the waves;
that which once oppressed, rude and inimical,
is now ordered in elevated feeling.

When the magic of tones holds sway
and the world's solemnity speaks,
something splendid must take shape,
night and storms turn to light.

Outer peace, inner joy
prevail for those fortunates.
But the spring sun of the arts
engenders light from both.

When something great enters the heart,
it blossoms again new and beautiful.
When a spirit soars upward,
a chorus of spirits echoes it continually.

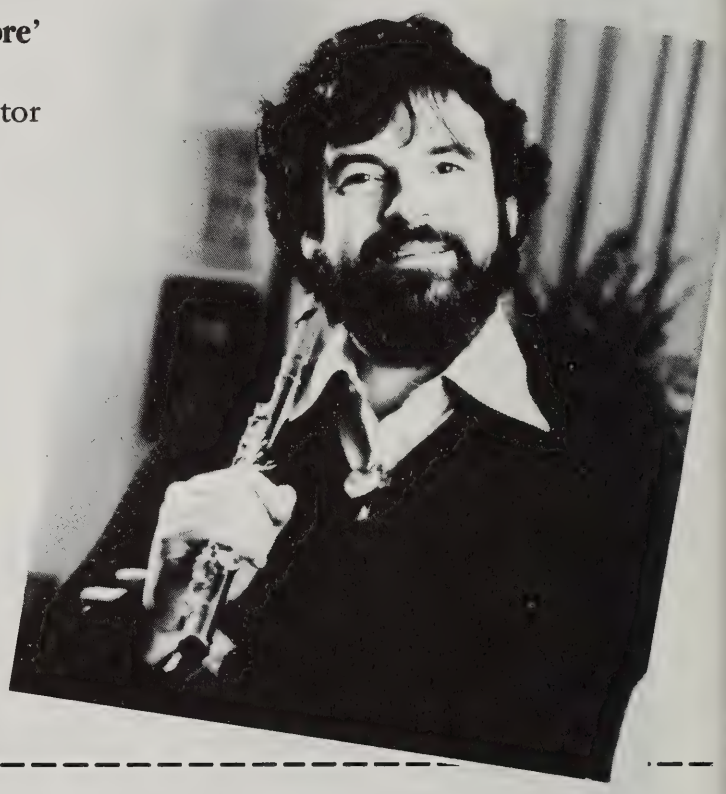
Accept then, ye beautiful souls,
joyfully the gifts of art.
When Love and Strength unite,
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Rudolf Serkin



Internationally recognized as one of the world's greatest pianists and musicians, Rudolf Serkin is also known as a man who selflessly devotes much of his time and energy to others. Mr. Serkin participates at the Marlboro Festival and School of Music where he is president and artistic director; he has served on the Carnegie Commission on Educational Television; he has been awarded honorary degrees from numerous universities and colleges, as well as from the Curtis Institute in Philadelphia, where he taught from 1939 until 1975 and was director from 1968 until 1975; he has been the recipient of many honors, including the Presidential Medal of Freedom in 1963 and the Kennedy Center Honors in 1981; and he is a member of the American Academy of Arts and Sciences as well as a past member of the National Council on the Arts.

Born in Eger, Bohemia (now Czechoslovakia), and educated in Vienna, where Arnold Schoenberg was among his composition teachers, Mr. Serkin made his debut at age twelve with the Vienna Symphony, began concertizing at seventeen with a Berlin debut under Adolf Busch, and made his first United States appearance with the Busch Quartet at the Library of Congress in 1933. His formal debut in this country came in 1936 with Toscanini and the New York Philharmonic. Since then, he has toured both the United States and Europe, appearing in recital, with orchestra, and with chamber ensemble. He has also played in South America, Iceland, Israel, India, and the Far East, and he was a frequent participant in the Casals Festivals in the French Pyrenees and Puerto Rico. Late in 1960, Mr. Serkin toured the Orient on behalf of the State Department. He made his first tour of Australia and New Zealand in the fall of 1975, toured Japan in the fall of 1979, and played several orchestral concerts in Tokyo in the fall of 1982. In the spring of 1983, Mr. Serkin received The Mayor's Award of Honor for Arts and Culture bestowed by the Mayor of the City of New York. The 1983-84 season has found Mr. Serkin continuing his complete Beethoven concerto cycle with Seiji Ozawa and the Boston Symphony for Telarc records and his Mozart concerto series with Claudio Abbado and the

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London Symphony for Deutsche Grammophon. He opened the New York Philharmonic's season under Rafael Kubelik's direction and the Montreal Symphony Orchestra's fiftieth-anniversary season under Charles Dutoit. The current season also brings other orchestral and recital appearances in Europe, America, and Japan.

Mr. Serkin has performed with the Boston Symphony on more than twenty occasions since his first appearance in 1938 under Serge Koussevitzky. He played all five Beethoven piano concertos and the Choral Fantasy under Max Rudolf's direction during the orchestra's Beethoven Festival in April 1970, and he was pianist in the Beethoven Choral Fantasy on the Gala Centennial Concert celebrating the orchestra's one hundredth birthday in October 1981. Following this performance, Mr. Serkin will record Beethoven's Second Piano Concerto with the orchestra, thereby completing the Beethoven concerto cycle for Telarc records launched several years ago.

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Roberta Gumbel



A native of Kansas City, Missouri, soprano Roberta Gumbel has recently completed her master of music degree in voice at Indiana University/ Bloomington, where she also received her bachelor's degree in music. At Indiana her teachers were Dr. Roger Havrenek and Virginia Zeani, and while there she performed in several operas. Her roles include Clara in *Porgy and Bess*, Pamina in *The Magic Flute*, Titania in *A Midsummer Night's Dream*, and Delores-Sue in the world premiere of T.J. Anderson's *Soldier Boy, Soldier*. In 1982, Ms. Gumbel was the National Association of Music Teachers' National Winner in voice, and in 1983 she was a national award winner in the National Federation of Music Clubs Competition. Ms. Gumbel spent the summer of 1982 at Tanglewood in the Phyllis Curtin Seminar and was a soloist in Liszt's *Dante* Symphony with the Boston Symphony that season. This year she is a Fellowship student in voice at Tanglewood's Berkshire Music Center. At the end of the summer she will join Kansas City Lyric Opera for her debut as Despina in *Così fan tutte*.

Young-Ae Cho



Soprano Young-Ae Cho received her bachelor of music degree in voice from Seoul National University in Korea in 1973 and her A.D. in voice from the Cleveland Institute of Music in 1982. She has participated in Boris Goldovsky's Opera Workshop and also in master classes with Gerard Souzay, Elly Ameling, and Eleanor Steber. The recipient of numerous awards, including first prize in the National Music Competition in Korea in 1970, the Maude Stewart Memorial Award in the 1979 Metropolitan Opera Regional Auditions, the Stelios and Sofia Vassos Prize in French art song in 1982, and the Boris Goldovsky Prize in Opera also in 1982, Ms. Cho has performed operatic roles including Cio-Cio San in *Madama Butterfly* and the Countess in Mozart's *Marriage of Figaro* with Cleveland Opera Theater and, at the Cleveland Institute of Music, Giorgetta in Puccini's *Il tabarro*, the title role in Puccini's *Suor Angelica*, and Miss Wingrave in Britten's *Owen Wingrave*. She is a part-time faculty member at the Cleveland Institute of Music, and this summer she is a Vocal Fellow at the Berkshire Music Center at Tanglewood.

Candice Burrows



Mezzo-soprano Candice Burrows received her bachelor of music degree in voice performance from the University of Oregon and also attended the Guildhall School of Music and Drama in London in 1979. She has performed numerous recitals and oratorios throughout England, Germany, the Pacific Northwest, and southern California, and in 1982 she toured the United States and Japan as a soloist with the Roger Wagner Singers. Now living in Los Angeles, she recently finished her master's of music in voice performance at the University of Southern California studying with Charles Roe and Gwen Koldofsky. In the summer of 1982, Ms. Burrows attended the Music Academy of the West in Santa Barbara, where she studied under opera director Tito Capobianco. In 1983 she received the U.S.C. Opera Award, won fourth place in the Los Angeles Metropolitan Opera auditions, and was awarded a vocal Fellowship to the Berkshire Music Center at Tanglewood. She recently won second place in the "Oralia Dominguez" International Opera Competition held in Mexico, and she returns to Tanglewood this summer as a Vocal Fellow.

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William C. Hite



A Pennsylvania native currently living in Boston, tenor William C. Hite received a bachelor of arts degree in vocal performance from the University of Kansas and earned his master of music degree in opera performance from the Boston Conservatory of Music. In 1981 he worked with the American Lyric Theater of the Lake George Opera and was soloist in Bach's B minor Mass with the Fairbanks Symphony Orchestra. Mr. Hite's operatic roles with the Boston Conservatory Opera Theater include Ferrando in *Così fan tutte* and Alfredo in *Die Fledermaus*. On the concert stage in Boston, he has performed with Boston Concert Opera, the Boston Chamber Soloists, The Cantata Singers, Young Audiences of Boston, the American Opera Theater of Boston, on the Gardner Museum concert series, and in the choruses of the Handel & Haydn Society and Banchetto Musicale. This summer he is a Vocal Fellow of the Berkshire Music Center at Tanglewood.

Mark Fularz



While studying with Phyllis Curtin at the Berkshire Music Center at Tanglewood in 1982, baritone Mark Fularz appeared as soloist with the Boston Symphony Orchestra in Beethoven's *Fidelio* and Choral Fantasy, both conducted by Seiji Ozawa. Last July he appeared as a guest artist in "An Evening with Lerner and Loewe" with Harry Ellis Dickson conducting the Boston Pops Esplanade Orchestra. In October 1983, Mr. Fularz made his debut with the Boston Ballet as baritone soloist in its production of Carl Orff's *Carmina burana*. He has also appeared often with the Massachusetts Institute of Technology Choral Society and the John Oliver Chorale. With the John Oliver Chorale, he was heard as soloist in the world premiere of William Thomas McKinley's *Deliverance-Amen* and he is baritone soloist in a performance of Charles Ives's *The Celestial Country* recorded for Northeastern Records. A native of North Tonawanda, New York, Mr. Fularz currently lives in Boston. This summer he is a Vocal Fellow at Tanglewood's Berkshire Music Center.

James Kleyla



Originally from Miami, Florida, baritone James Kleyla is one of eleven children. He came to Boston in September 1981 on an Opera Theatre scholarship from Boston University. Since then, he has sung leading roles with Boston University Opera in Britten's *The Rape of Lucretia* under the direction of Adelaide Bishop and Argento's *Postcard From Morocco* under John Haber. Mr. Kleyla has also sung for Boston Concert Opera in the Boston premiere of Verdi's *La battaglia di Legnano*. Other operatic roles include Valentin in *Faust*, Escamillo in *Carmen*, and Germont in *La traviata*. Under the baton of John Oliver, he has sung the baritone parts in Orff's *Carmina burana* with the Boston Ballet and Haydn's *The Seasons* with the MIT Choral Society. His other oratorio credits are extensive, including Mendelssohn's *Elijah*, Bach's *St. Matthew* Passion, Handel's *Messiah*, and Beethoven's *Missa Solemnis*. Currently a Boston resident, Mr. Kleyla is a Vocal Fellow this summer at the Berkshire Music Center at Tanglewood.

Tanglewood Festival Chorus
John Oliver, conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Under the direction of conductor John Oliver, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, André Previn, Eugene Ormandy, and Gunther Schuller. This past April in Symphony Hall, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The latest recording by Mr. Oliver and the chorus, on Nonesuch, includes music of Luigi Dallapiccola and Kurt Weill. In addition, the chorus may be heard on the Telarc recording of Beethoven's Choral Fantasy with Seiji Ozawa, the Boston Symphony Orchestra, and pianist Rudolf Serkin.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous other recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand.* Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its seventh season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

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Tanglewood Festival Chorus
John Oliver, conductor

Sopranos

Ingrid Bartinique
Christine F.W. Brigandi
Susan Cavalieri
Nancy H. Chittim
Bonita Ciambotti
Joanne L. Colella
Margo Connor
Lou Ann David
Suzanne T. Dobson
Susan Rose Edelman
Rebecca Shellman Flewelling
Lois Himml
Paula J. Jacobson
Frances V. Kadinoff
Elizabeth J. Kaufmann
Patricia Mitchell
Maureen T.M. Monroe
Betsy Moyer
Diana Noyes
Nancy Lee Patton
Jennifer M. Pigg
Charlotte C. Russell Priest
Lisa Saunier
Joan Pernice Sherman
Carole J. Stevenson
Rebecca R. Wenninger

Mezzo-sopranos

Maisy Bennett
Christine Billings
Judith F. Cobble
Ethel Crawford
Mary A.V. Crimmins
Kitty DuVernois
Evelyn Eshleman-Kern
Paula Folkman
Dorrie Freedman
Dorrie Fuchs
Donna Hewitt-Didham
Leah Jansizian
Suzanne D. Link
April Merriam
Vanessa M. Ovian
Deborah Ann Ryba
Linda Kay Smith
Julie Steinhilber
Judith Tierney
Lorraine Walsh
JoAnne Warburton

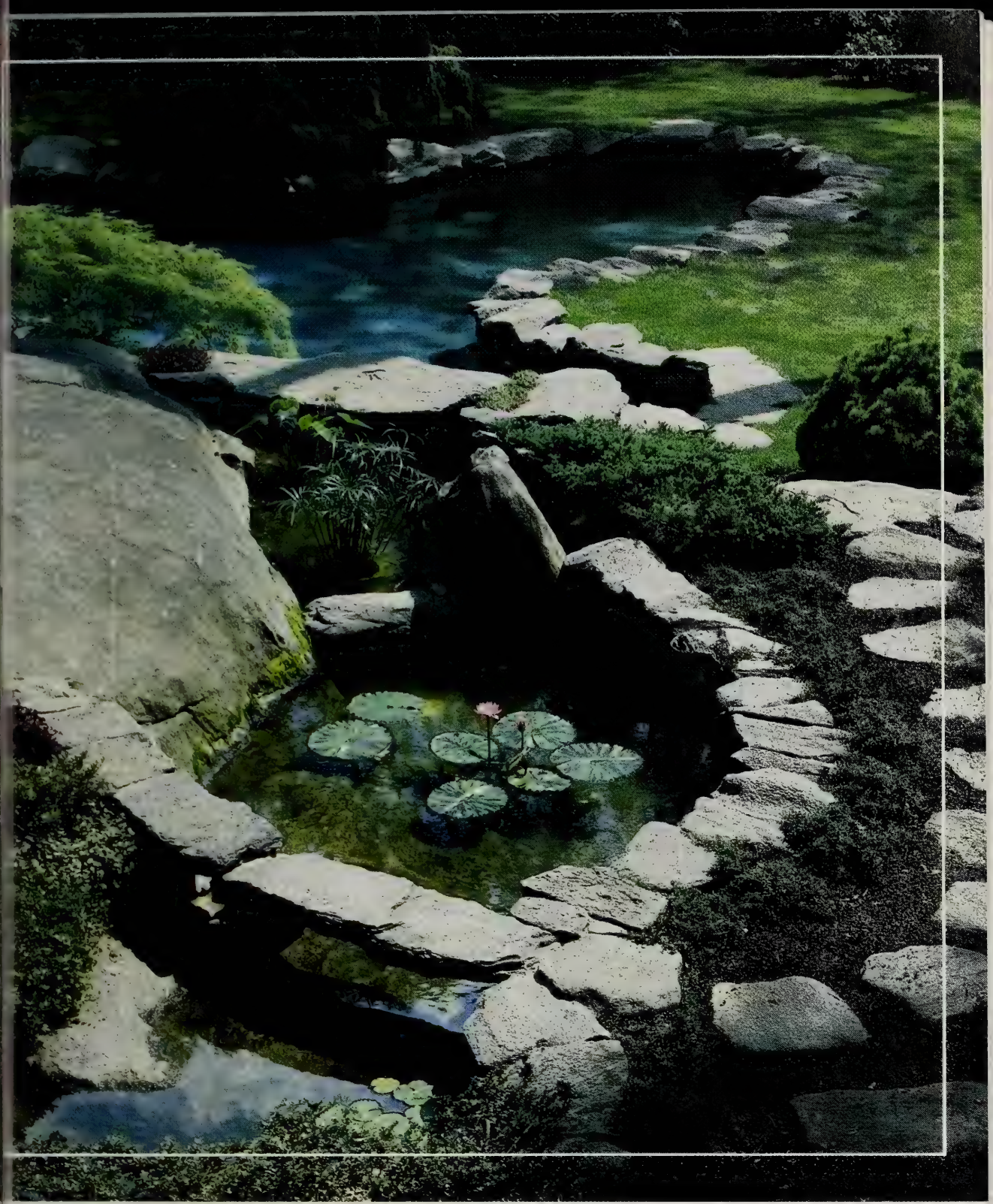
Tenors

E. Lawrence Baker
Donato Bracco
William A. Bridges, Jr.
Paul Clark
Michael Conran
Reginald Didham
William E. Good
J. Stephen Groff
Dean Armstrong Hanson
George Harper
John W. Hickman
Fred G. Hoffman
James R. Kauffman
Edward J. Kiradjieff
David E. Meharry
David R. Norris
Dwight E. Porter
Peter Pulsifer
David A. Redgrave
Robert Ruplenas
Stephen Schofield
Barry Singer
Dean Stevens
Mark Wilson

Basses

David J. Ashton
J. Barrington Bates
Aubrey Botsford
Daniel E. Brooks
James W. Courtemanche
Peter Eldridge Cummings
Douglas A. Dittman
James E. Dobson
Terry Allen Halco
John Knowles
Timothy Lanagan
Kenneth L. Lawley
Lee B. Leach
Jay F. Levine
Rene A. Miville
Stephen H. Owades
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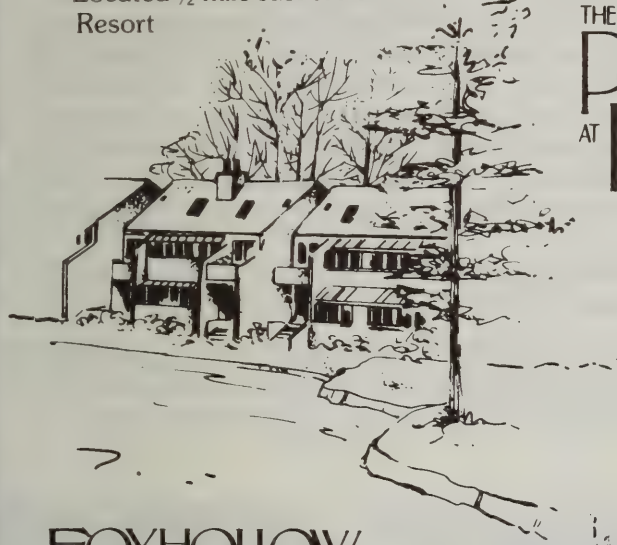
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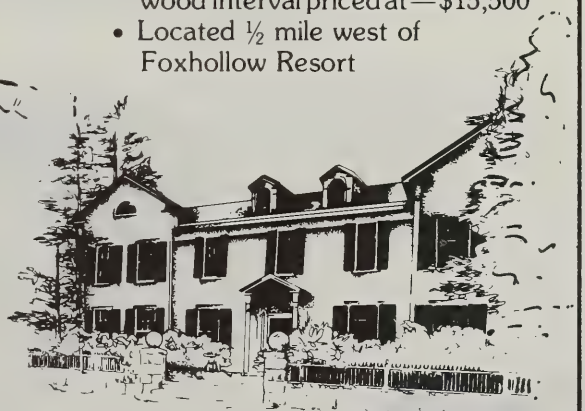
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Your gift of $5,450 will provide the full, actual cost of an individual named Fellowship at the Berkshire Music Center. Guarantors will receive a pair of tickets to each of the Thursday recitals at Tanglewood, an invitation to the annual Fellowship Luncheon at Seranak, program credit, and all the other benefits of Tanglewood membership.

$50,000 Annual Fellowship Endowment

Your gift of $50,000 will endow and name a Fellowship at the Berkshire Music Center, thus providing sustaining support for the Fellowship Program and enabling one Fellow **every summer** to study at Tanglewood. Those who establish an Endowed Fellowship will be invited to the annual Fellowship Luncheon to meet the recipient of the Fellowship, will be listed in the concert program, will receive a pair of tickets to each of the Thursday recital series concerts at Tanglewood, and will be entitled to all the other benefits of Tanglewood membership

$100,000 Guarantor Fellowship Endowment

Your gift of $100,000 will endow and name a Guarantor Fellowship, providing the full and actual cost for one Fellow to study and perform at Tanglewood **every summer.** Those who establish a Guarantor Fellowship Endowment will be invited to the annual Fellowship Luncheon to meet the recipient of the Fellowship for that season. These Fellowships will be listed in the Tanglewood program book each week. In addition, Guarantor Fellowships will be listed on plaques in Symphony Hall and at Tanglewood. You will receive a pass for preferred seating at all Berkshire Music Center concerts, a pair of tickets to each of the Thursday recital series concerts at Tanglewood, and all the other benefits of Tanglewood membership.

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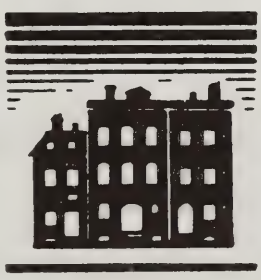
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August 2	**Joseph Silverstein**

Concertmaster & Assistant Conductor
Boston Symphony Orchestra

August 16	**Malcolm Frager**

Pianist

Reservations may be made through the Friends' Office or by mailing your request to:

Talks & Walks
Tanglewood
Lenox, Massachusetts 01240

Checks should be made payable to **"BSO/Talks & Walks"**

Exclusively available to the Friends of Music at Tanglewood is a stimulating series of five Thursday lecture-luncheons in the Tanglewood Tent. The tent opens at 12 noon with table space reserved for picnics; the talk begins at 1 p.m. and is followed by a guided tour of the Tanglewood grounds at about 1:45. Guest speakers include musicians and conductors. Bring a lunch; coffee and tea will be available.

Reservations must be prepaid and cannot be accepted by phone. Seating will be determined in the order reservations are received. Special seating requests will be accommodated to the extent possible. **Because seating in the tent is limited, we urge you to reserve now.** Please call the Friends' Office with any cancellations so that those on a waiting list can be accommodated.

The series of five Talks & Walks is available for a fee of $12.50; individual tickets may be purchased for $3 per program. However, ticket requests may be accepted **only** from **Friends of Music at Tanglewood.**

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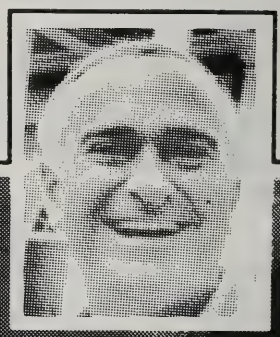
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Currently in its seventeenth year, DARTS enables fifth and sixth graders from the Boston Public Schools and other greater-Boston schools the opportunity to enjoy many activities with their peers from different social and economic backgrounds. Together they share a sense of discovery about the ways in which the arts can enrich life.

The youngsters attend rehearsals and concerts at Tanglewood, and they are introduced to dance, drama, and the visual arts at a variety of the area's illustrious cultural institutions, such as Jacob's Pillow, the Clark Art Institute, Chesterwood, the Rockwell Museum, the Berkshire Theatre Festival, Williamstown Theatre, Shakespeare & Company, and the Berkshire Ballet. Time is also provided for recreational activities such as swimming in the Tanglewood lake, a vigorous game of softball, or a quiet moment watching a spectacular sunset over the Berkshire hills.

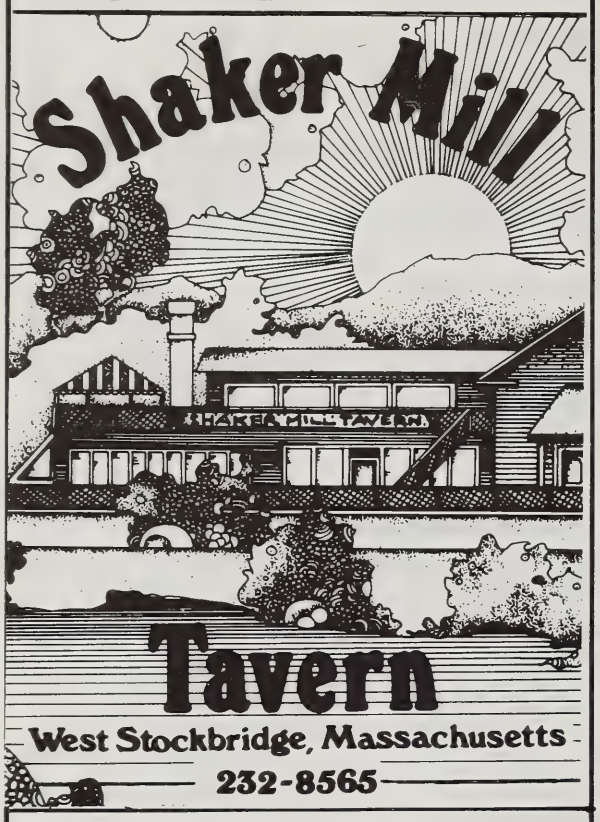
DAYS IN THE ARTS might just be the spark some child needs to become a supporter of the arts, or even a performing artist of the future.



The DARTS program gratefully acknowledges the following contributors: The Marilyn Brachman Hoffman Endowment, members of the Council and Junior Council of the Boston Symphony Orchestra, the City of Boston, Arthur D. Little, Inc., Mutual Bank for Savings, Parker Brothers, Polaroid Foundation, and Stride-Rite Charitable Foundation. In addition, the following have contributed under the auspices of the Associated Grantmakers of Massachusetts: Cox Charitable Foundation, NEBS Foundation, Theodore Edson Parker Foundation, Raytheon Company, Stevens Foundation, and the Charles Irwin Travelli Fund.

For further information, please contact the Youth Activities Office, Boston Symphony Orchestra, Symphony Hall, Boston MA 02115.

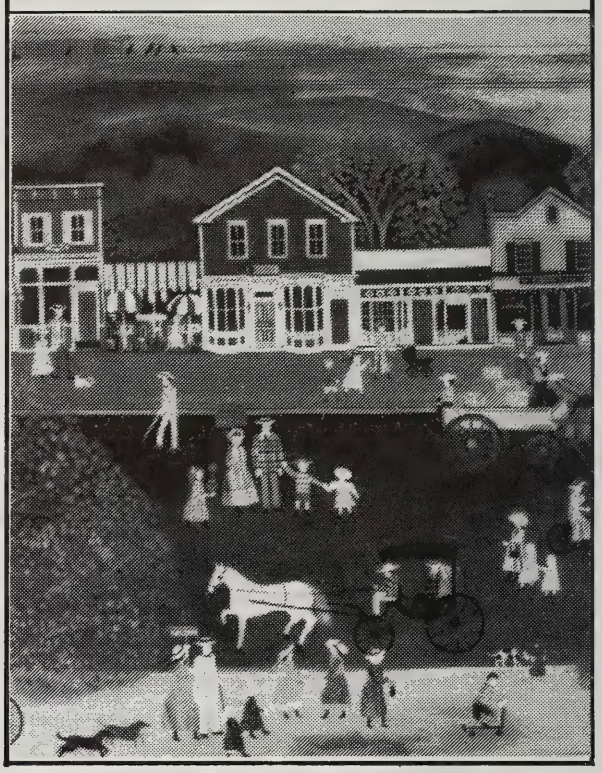
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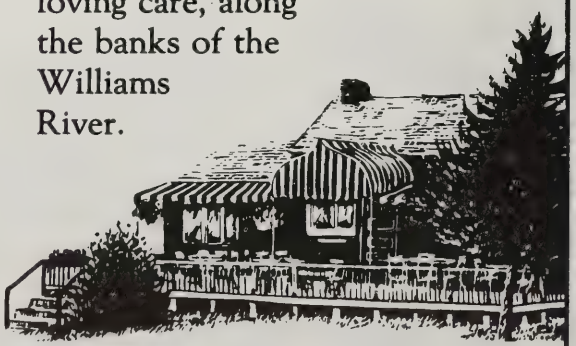
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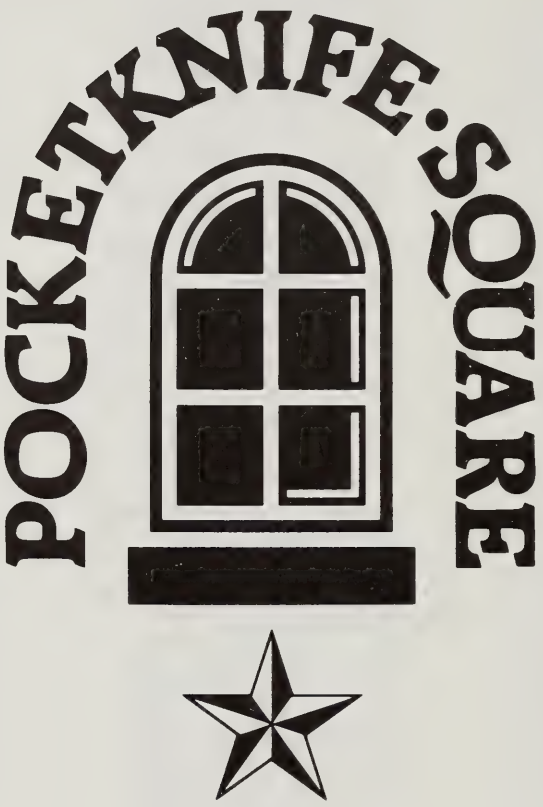
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BELLA DAVIDOVICH, piano

All-Chopin program

Friday, 6 July at 7
(Weekend Prelude)

JULES ESKIN, cello
LEONARD SLATKIN, piano

Music of Dvořák and Shostakovich

Friday, 6 July at 9

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ISAAC STERN, violin

DVOŘÁK
Sumphony No. 9, *From the New World*

BEETHOVEN
Violin Concerto

Saturday, 7 July at 8:30

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
LEON FLEISHER, piano
JOSEPH SILVERSTEIN, violin
JULES ESKIN, cello
RALPH GOMBERG, oboe
SHERMAN WALT, bassoon

BRAHMS
Serenade No. 1

HAYDN
Sinfonia concertante in B-flat for violin, cello, oboe, and bassoon

RAVEL
Piano Concerto for the left hand

Sunday, 8 July at 2:30

BOSTON SYMPHONY ORCHESTRA
LEONARD SLATKIN, conductor
BELLA DAVIDOVICH, piano

RACHMANINOFF
Piano Concerto No. 1

SHOSTAKOVICH
Symphony No. 7, *Leningrad*

Thursday, 12 July at 8:30
(Theatre-Concert Hall)

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JUSTUS FRANTZ, duo-pianists

Music of Mozart, Ravel, and Stravinsky

Friday, 13 July at 7
(Weekend Prelude)

GILBERT KALISH, piano

Music of Haydn and Schubert

Friday, 13 July at 9

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KURT MASUR, conductor
HORACIO GUTIÉRREZ, piano

WEBER
Overture to *Oberon*

BEETHOVEN
Piano Concerto No. 4

MUSSORGSKY/GORCHAKOV
Pictures at an Exhibition

Saturday, 14 July at 8:30

BOSTON SYMPHONY ORCHESTRA
CHRISTOPH ESCHENBACH, conductor
JUSTUS FRANTZ, piano

J.C. BACH
Symphony in G minor, Opus 6, No. 6

BEETHOVEN
Piano Concerto No. 1

SCHUBERT
Symphony No. 3

Sunday, 15 July at 2:30

BOSTON SYMPHONY ORCHESTRA
KURT MASUR, conductor
ELLY AMELING, soprano
SUSANNE MENTZER, mezzo-soprano
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Thursday, 19 July at 8:30
(Theatre-Concert Hall)

ELLY AMELING, soprano
RUDOLF JANSEN, piano

All-Schubert program

Friday, 20 July at 7
(Weekend Prelude)

JOSEPH SILVERSTEIN, violin
JONATHAN FELDMAN, piano

Music of Strauss and Beethoven

Friday, 20 July at 9

BOSTON SYMPHONY ORCHESTRA
KURT MASUR, conductor
ANDRÉ WATTS, piano

MOZART
Eine kleine Nachtmusik
Symphony No. 38, *Prague*

BEETHOVEN
Piano Concerto No. 5, *Emperor*

Saturday, 21 July at 8:30

BOSTON SYMPHONY ORCHESTRA
KURT MASUR, conductor
CHARLES KAVALOVSKI, horn

BEETHOVEN
Symphony No. 2

STRAUSS
Horn Concerto No. 1
Till Eulenspiegel's Merry Pranks

Sunday, 22 July at 2:30

BOSTON SYMPHONY ORCHESTRA
KURT MASUR, conductor
JOSEPH SILVERSTEIN, violin

ALL-TCHAIKOVSKY PROGRAM
Violin Concerto
Symphony No. 5

Thursday, 26 July at 8:30
(Theatre-Concert Hall)

JOEL KROSNICK, cello
GILBERT KALISH, piano

Music of Berger, Machover, Crumb, and Shapey

Friday, 27 July at 7
(Weekend Prelude)

ALEXIS WEISSENBERG, piano

All-Beethoven program

Friday, 27 July at 9

BOSTON SYMPHONY ORCHESTRA
EDO DE WAART, conductor
FAYE ROBINSON, soprano
DELLA WALLIS, mezzo-soprano
DAVID RENDALL, tenor
LENUS CARLSON, baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

BEETHOVEN
Symphony No. 9

Saturday, 28 July at 8:30

BOSTON SYMPHONY ORCHESTRA
EMIL TCHAKAROV, conductor
ALEXIS WEISSENBERG, piano

WEBER
Overture to *Euryanthe*

BEETHOVEN
Piano Concerto No. 3

STRAUSS
Also sprach Zarathustra

Sunday, 29 July at 2:30

BOSTON SYMPHONY ORCHESTRA
EDO DE WAART, conductor

FAURÉ
Pavane

HARBISON
Symphony No. 1
(commissioned by the Boston Symphony Orchestra for its centennial)

BEETHOVEN
Symphony No. 7

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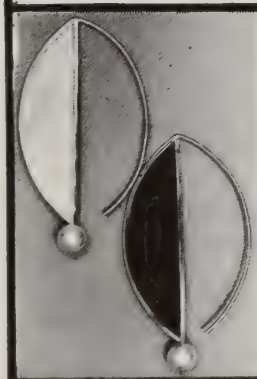
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Sunday, 24 June at 2 p.m.
Berkshire Music Center
Opening Exercises
(admission free;
open to the public)

Monday, 2 July at 8:30 p.m.
Berkshire Music Center Orchestra
Seiji Ozawa and
Conducting Fellows conducting
Program to include
Brahms Symphony No. 1

Saturday, 7 July at 2:30 p.m.
Chamber Music—Young Artists

Sunday, 8 July at 10 a.m.
Chamber Music—Fellows

Sunday, 8 July at 8:30 p.m.
Vocal Recital—Fellows

Monday, 9 July at 8:30 p.m.
Young Artists Orchestra
Victor Yampolsky conducting
Program to include
Tchaikovsky *Romeo and Juliet*
Beethoven Symphony No. 7

Wednesday, 11 July at 8:30 p.m.
Berkshire Music Center Orchestra
Kurt Masur and
Conducting Fellows conducting
Program to include
Mahler Symphony No. 1

Saturday, 14 July at 2:30 p.m.
Chamber Music—Young Artists

Sunday, 15 July at 10 a.m.
Chamber Music—Fellows

Sunday, 15 July at 8:30 p.m.
Chamber Music—Fellows

Tuesday, 17 July at 8:30 p.m.
Chamber Music—Fellows

Wednesday, 18 July at 8:30 p.m.
Berkshire Music Center Orchestra
Program and conductors to be announced

Saturday, 21 July at 2:30 p.m.
Young Artists Orchestra
Victor Yampolsky conducting
Fauré *Pélleas et Mélisande* Suite
Sibelius Symphony No. 3
Stravinsky *Firebird* Suite (1945)

Sunday, 22 July at 10 a.m.
Chamber Music—Fellows

Sunday, 22 July at 8:30 p.m.
Vocal Recital—Fellows

Monday, 23 July at 8:30 p.m.
Chamber Music—Young Artists

Tuesday, 24 July at 8:30 p.m.
Vocal Recital—Fellows

Wednesday, 25 July at 8:30 p.m.
Chamber Music—Fellows

Thursday, 26 July through
Wednesday, 1 August
FESTIVAL OF
CONTEMPORARY MUSIC
Thursday, 26 July
—Concert I at 8:30 p.m.*
Saturday, 28 July
—Festival Preview at 1:30 p.m.
(Tanglewood Tent)
—Concert II at 2:30 p.m.
Sunday, 29 July at 2:30 p.m.
—Concert III: Boston Symphony
Orchestra, Edo de Waart
conducting*
Sunday, 29 July at 8:30 p.m.
—Concert IV
Monday, 30 July at 8:30 p.m.
—Concert V
Tuesday, 31 July at 8:30 p.m.
—Concert VI
Wednesday, 1 August at 8:30 p.m.
—Concert VII

Sunday, 29 July at 10 a.m.
Chamber Music—Fellows

Saturday, 4 August at 2:30 p.m.
Young Artists Orchestra and Chorus
Leonard Atherton and
Joseph Silverstein conducting
Program to include
Vaughan Williams *Five Mystical Songs*
Rimsky-Korsakov *Sheherazade*

Sunday, 5 August at 10 a.m.
Chamber Music—Fellows

Sunday, 5 August at 8:30 p.m.
Chamber Music—Young Artists

Monday, 6 August at 8:30 p.m.
Vocal Recital—Fellows

Tuesday, 7 August at 8:30 p.m.
Chamber Music—Young Artists

Wednesday, 8 August at 8:30 p.m.
Berkshire Music Center Orchestra
Gustav Meier and
Conducting Fellows conducting
Program to include
Hindemith *Mathis der Maler*

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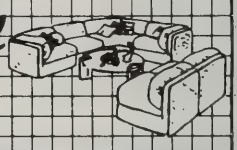
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DOWNTOWN DOWNTOWN DOWNTOWN

Saturday, 11 August at 2:30 p.m.
Young Artists Orchestra
Jahja Ling conducting
Stravinsky *Scherzo à la russe*
Haydn Symphony No. 104
Brahms Symphony No. 2

Sunday, 12 August at 10 a.m.
Chamber Music—Fellows

Sunday, 12 August at 8:30 p.m.
Chamber Music—Young Artists

Monday, 13 August at 8:30 p.m.
Chamber Music—Fellows

Tuesday, 14 August
TANGLEWOOD ON PARADE
(Afternoon events beginning at 2:30, followed by gala orchestra concert at 9 featuring the Berkshire Music Center and Young Artists orchestras and the Boston Symphony Orchestra)*

Wednesday, 15 August at 8:30 p.m.
Vocal Recital—Fellows

Saturday, 18 August at 2:30 p.m.
Young Artists Orchestra
Jahja Ling conducting
Berkshire Music Center Orchestra
Conducting Fellows conducting
Program to be announced

Sunday, 19 August at 10 a.m.
Chamber Music—Fellows



Schedule subject to change.

Current information
available each week
at the Tanglewood Main Gate.

Except where noted, admission is by a $5 donation for chamber music and vocal concerts, and by a $6 donation for orchestra concerts. Members of the Friends of Music at Tanglewood are admitted to all Berkshire Music Center events without charge.

*Berkshire Festival ticket required

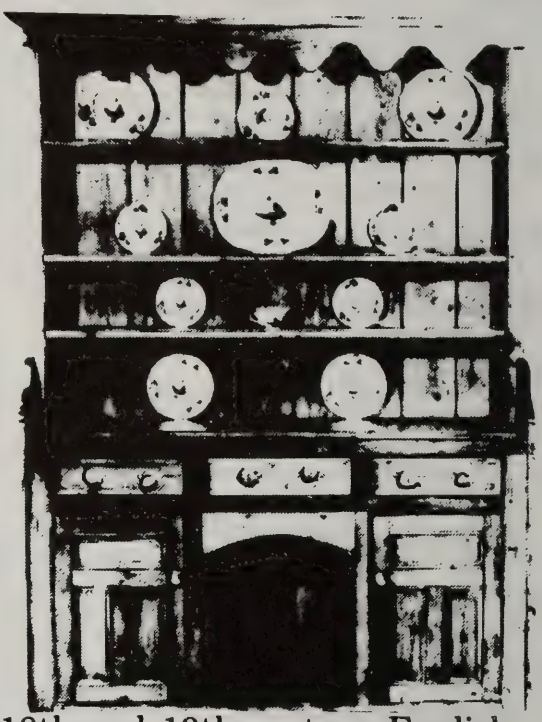
Programs designated "Fellows" events are performed by members of the Berkshire Music Center's Fellowship Program for advanced young performers 18 years of age and older. The Berkshire Music Center Orchestra is comprised of members of the Fellowship Program.

Programs designated "Young Artists" events are performed by members of the Boston University Tanglewood Institute's Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade" is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Berkshire Music Center Fellowship Program, the Boston University Tanglewood Institute's Young Artists Programs, and the Boston Symphony Orchestra itself. "Tanglewood on Parade" is presented as a benefit for the Berkshire Music Center and concludes with a gala concert at 9:00 p.m. featuring the Boston Symphony Orchestra, the Berkshire Music Center Orchestra, the Young Artists Orchestra, and conductors including Seiji Ozawa and Gunther Schuller. Berkshire Festival tickets are required and are available at the Tanglewood box office.

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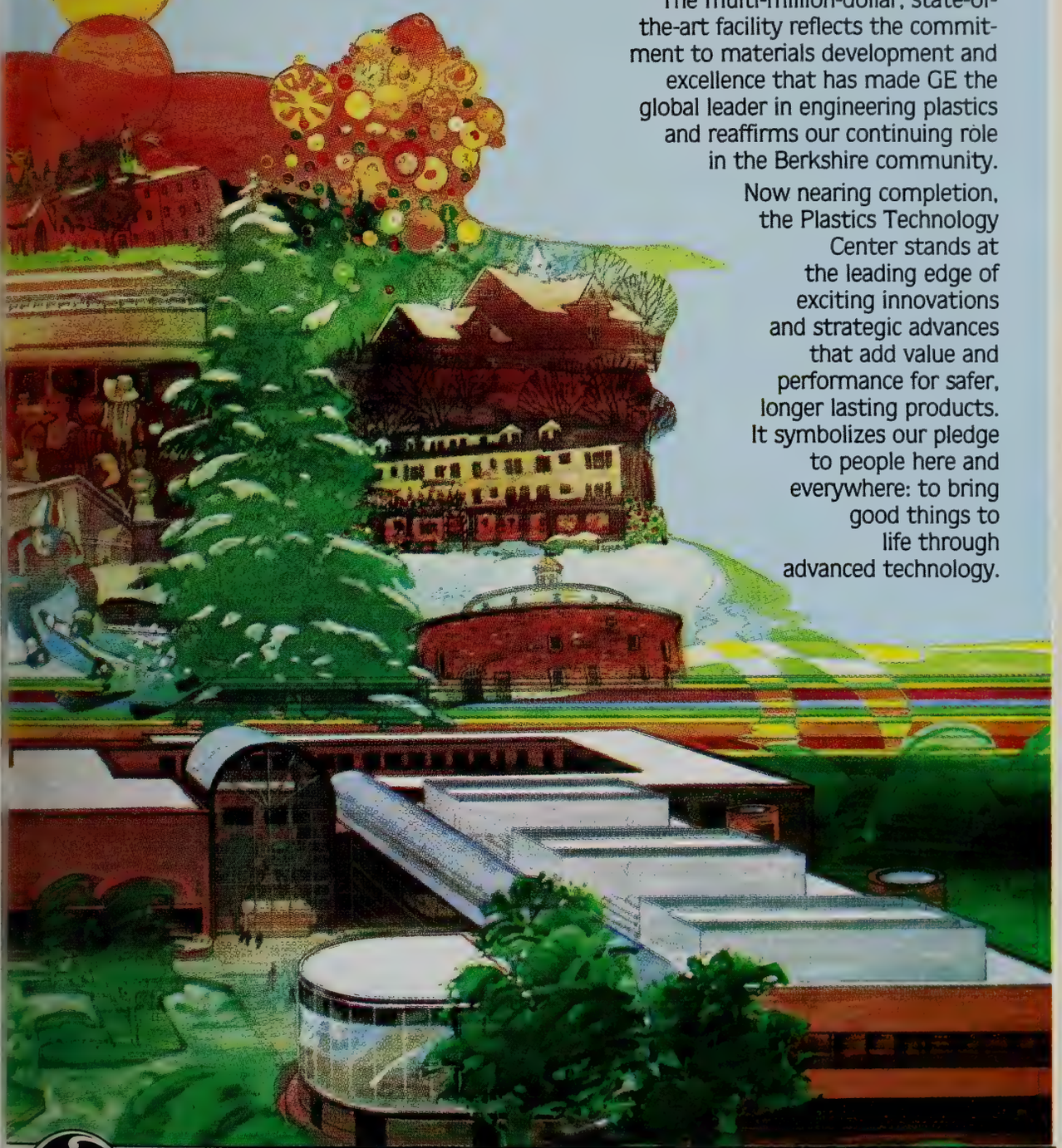
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1984 Tanglewood



Thursday, 5 July at 8:30

BELLA DAVIDOVICH, piano

ALL-CHOPIN PROGRAM

Variations brilliantes, Opus 12

Nocturne in C-sharp minor, Opus 27, No. 1

Barcarolle in F-sharp, Opus 60

Fantasie-Impromptu in C-sharp minor, Opus 66

Scherzo No. 2 in B-flat, Opus 31

INTERMISSION

Ballade No. 1 in G minor, Opus 23

Four Mazurkas
- Opus 59, No. 3, in F-sharp minor
- Opus 50, No. 2, in A-flat
- Opus 50, No. 3, in C-sharp minor
- Opus 56, No. 2, in C

Four Waltzes
- Opus 34, No. 1, in A-flat
- Opus 64, No. 2, in C-sharp minor
- Opus 64, No. 1, in D-flat
- Opus 70, No. 1, in G-flat

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Notes

No composer has suffered more absurdities at the hand of would-be biographers than Frédéric Chopin. It is hard to find a book about his life that is not a farrago of romanticized stories of love affairs leading to musical "inspiration." The legends of his life are still rife, and only with the greatest difficulty can truth be separated from fiction. As an example of the ridiculous lengths to which things have gone, there was once a Polish countess who was pointed out as the only woman of her rank and nationality in whose arms the composer had *not* died.

Chopin's music, too, has all too often been exposed to the excesses of performers attempting to outdo whatever has been done before. Yet Chopin himself was fastidious and refined, an extraordinarily careful craftsman, with a horror of anything sloppy or uncontrolled. The understanding that his music is among the most tightly crafted of any written in the Romantic era—a time in which "genius" or "inspiration" could be offered as an excuse for almost any sort of irregularity—is the first step in recognizing the man's true genius. The great artist Delacroix once asked Chopin to explain to him what logic in music consisted of. After describing harmony, counterpoint, and fugue, Chopin added, "Art is not what the common herd imagine it to be—a sort of inspiration coming from I-know-not-where, something proceeding by chance and portraying merely the picturesque exterior of things. It is reason itself, adorned by genius, but following a course determined and restrained by superior laws." Scarcely the words of a man who composes by waiting for bolts from the blue! Actually, Chopin's favorite composer was Mozart, and his own music, though far different in harmonic language, owes much to his study of the effects of formal balance and structural logic in the music of that master.

During his early years in Paris, Chopin visited the opera regularly and wrote to friends about singers that he particularly enjoyed. One of them, mentioned in a letter of 1831, was a tenor named Cholet, who was then playing the principal male role in what Chopin described as "the delightful new opera *Zampa*." Hérold, the composer of *Zampa*, was then at the height of his fame. Two years later Hérold died leaving his last opera, *Ludovic*, to be completed by Halévy; it was put on stage in tribute to the late composer in May 1833. Chopin evidently retained his affection for Hérold's work, since he promptly took a selection, entitled "Ronde," from the opera, and composed upon it the *Variations brilliantes*, published the same year as his Opus 12. He was then just twenty-three years old.

The nocturnes form a body of work ranging from Chopin's early years to near the end of his life. His use of the term has created a meaning for the word—a lyrical, vaguely melancholy piece of pronounced melodic character. Almost all of Chopin's nocturnes fall into a simple ABA pattern, but there is a great deal of expressive variety among them for all that. The C-sharp minor nocturne, Opus 27, No. 1, composed in 1835, is one of the most evocative of all, with a gloomy opening, a forceful and dramatic middle section building to a climactic point, and then the opening again, though this time it gently turns to the major in the closing bars.

A "barcarolle" is, literally, a "boat song." The genre comes from Venice, where the gondoliers presumably sang them while plying the canals (or so we judge from Gilbert and Sullivan's *The Gondoliers*). Today the best-known examples are operatic—especially the famous lilting theme in Offenbach's *Tales of Hoffmann*—

but Chopin's only work entitled *Barcarolle* has long been a favorite. He evidently spent a great deal of effort polishing it to his satisfaction, since he mentioned in letters dating from 1845 and 1846 that he still wanted to "finish" the piece. Even when he sent the manuscript to the publishers, he described it as "still not finished." The summer of 1846 was the last that he was to spend at Nahant with his mistress, the novelist whose pen name was George Sand, and she wrote, "Chopin is still composing masterpieces though he claims that nothing he does is worth anything . . . I am not working myself: a secret anxiety gnaws at my heart." She referred to the steady decline in his health as his body slowly succumbed to consumption. Regardless of Chopin's evident feeling that the Barcarolle was "not finished," at least to his supremely high standards, the work has long been a favorite. After an arresting introduction, the main body of the piece gets underway with a melody in the style of a popular song over a guitar accompaniment. Throughout the piece, though it is in every sense pianistic, it hints at a vocal quality that is utterly endearing.

Though he had composed it in 1835, Chopin left the *Fantaisie-Impromptu* unpublished at his death fourteen years later, though it appeared in print only a few years later and quickly became very popular. Some authorities maintain that he kept it out of circulation because he was not satisfied with it, but it seems more likely that he withheld it because he sensed it was too much like an impromptu by Moscheles which had been published in the same volume as his own Opus 15 nocturnes, and he wished to avoid any imputation of plagiarism. The ABA pat-

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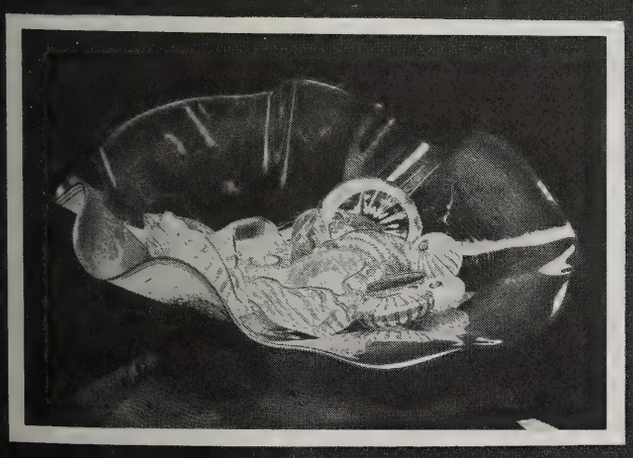
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tern of the piece is immediately evident, but casual listeners may overlook the fact that the melodious theme of the middle section has the same outline as the first tune, though changed from minor to major. (In 1918 the tune of the middle section became a popular song—"I'm Always Chasing Rainbows"—with words by Joseph McCarthy in an arrangement by Harry Carroll; this was the first case of a melody lifted from the classics to become a great commercial hit. Both Broadway and Hollywood took note in the decades to follow and turned many other tunes—especially by Slavic composers—into fodder for Tin Pan Alley.)

Little is known about the composition of the Scherzo No. 2 in B-flat. It was published as Opus 31 in 1837 and was probably composed the same year; it has long been one of the most popular of Chopin's works. Robert Schumann—as distinguished a critic as he was a composer—put his finger on the essential character of this piece, its ardent romanticism, when he labeled the work "Byronic." It is built of the most violent and tearing contrasts, as epitomized in the hushed triplet figure of the opening phrase, which sets up an expectation of mystery that is routed at once by the muscular and assertive sequel.

The four ballades are among the largest and most grandly conceived of Chopin's works. Though they differ in many respects from the achievements of the classical sonata, they are still remarkably classical in the homage they continue to pay to the patterns of harmonic tension and release characteristic of Mozart and Beethoven. Chopin sketched his First Ballade in 1831 and completed it in 1835. When it was published a year later, he gave a copy to Robert Schumann, who declared it to be the "most inspired" of the works he had seen to that point. The opening sets up an extraordinary harmonic tension; we expect the first chord to be the home key, but we soon learn that this is not at all the case. After seven bars of pregnant introduction, we find ourselves just ready to begin—at which point the main theme insinuates itself almost as an afterthought. The elaborately dramatic and colorful key changes project the ballade on the largest scale; the second theme is distantly derived from the first, and Chopin provides a real contrast in the form of a waltz in the middle of the work.

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If the mazurka was based on a dance of the peasantry, the waltz was already, by Chopin's day, a much better behaved sort of model, the music of the middle class ballroom as much as it was of the Imperial court. Despite the evidence of the opus numbers in these works, the apparently early work, Opus 34, No. 1, was actually composed in 1835, two years after the waltz published as Opus 70, No. 1 (which is the earliest of the four waltzes to be performed here). The Opus 64 waltzes, on the other hand, were among Chopin's last, written in 1846 and 1847. Like the mazurkas, the waltz could simply consist of a string of musical phrases linked together; the real art of composing such works lies in making the connections seem inevitable. Chopin's solution was generally to provide a sort of refrain linking the various sections, sometimes derived from the other material, but open to linkage at both ends. And, as his interest in large-scale control grew, he tended to make the codas more and more elaborate (just as Johann Strauss the younger did for similar reasons). All in all, the waltzes comprise perhaps the most accessible music of all the genres in which Chopin composed, with their captivating rhythms and melodic directness coupled with the composer's extraordinary finesse.

—Steven Ledbetter

Weekend Prelude

Friday, 6 July at 7

JULES ESKIN, cello
LEONARD SLATKIN, piano

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Music Director

DVOŘÁK	Rondo in G minor for cello and piano, Opus 94
SHOSTAKOVICH	Sonata in D minor for cello and piano, Opus 40 Moderato—Largo Moderato con moto Largo Allegretto—Più mosso

Baldwin piano

Week II

Notes

During the first five months of 1892, before he left Prague for New York (where he had been named director of the National Conservatory), **Antonín Dvořák** undertook an extensive concert tour with two friends, the violinist Ferdinand Lachner and the cellist Hanuš Wihan. The year before, he had written the *Dumky* Trio for these two (and he would, before long, compose one of the world's most popular cello concertos for Wihan). Dvořák, Lachner, and Wihan were scheduled to play concerts in some forty Czech and Moravian towns. The centerpiece on the program each time was to be the new *Dumky* Trio, and Dvořák had a few works for violin and piano that he could play with Lachner. But it occurred to him that he and Wihan could use some more solo material. The result was the captivating Rondo in G minor which, though it may begin on the square and repetitious side, soon catches fire from the spark of Dvořák's imagination and turns gratifyingly tuneful, brilliant, and full of wonderful Dvořákian surprises.

In 1934 **Dmitri Shostakovich** was busy fulfilling the predictions of a glorious career that had been made in 1925, when he had produced, as his graduation piece from the Leningrad Conservatory, the First Symphony, a remarkable work for any nineteen-year-old composer. In the years that followed he wrote a great deal of music in every genre, demonstrating a vein of lyricism and another of satirical and ironic wit. He spent three years composing the opera *Lady Macbeth of Mtsensk*, and partly, it would seem, in reaction to that large task, he turned out

the much smaller Cello Sonata, Opus 40. He began the work while staying in the empty Moscow apartment of a friend after quarreling with his wife. Unable to sleep nights, he turned to composition and completed the first movement in two days. The remainder of the sonata he composed in the Crimea, completing the work shortly before his twenty-eighth birthday. He dedicated the score to the wealthy cellist and conductor Victor Kubatsky, with whom he performed the piece in public and took it on tour. It was while he and Kubatsky were in Archangelsk for a performance of this sonata in January 1936 that Shostakovich experienced the chill of the fear of death that remained with him for the rest of his life: at the railroad station he read an article in *Pravda* attacking his *Lady Macbeth* opera as "Chaos instead of music." The article had been dictated by Stalin himself. For forty years Shostakovich found himself forced to present a mask, a public persona, with regard to his music.

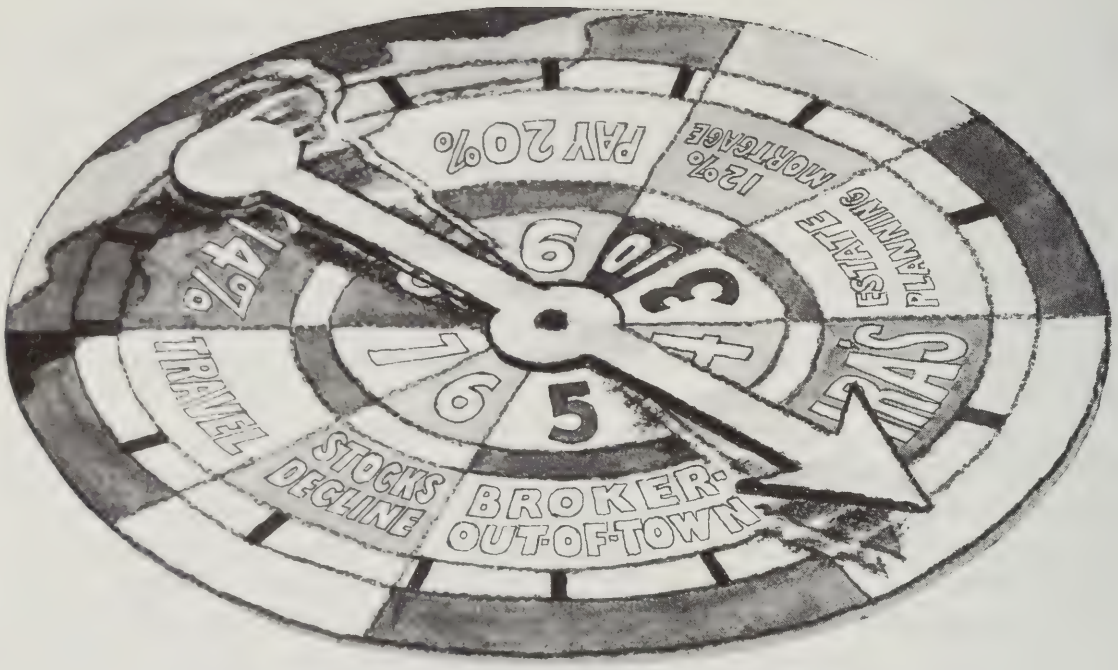
The cello sonata is in four movements alternating between the composer's lyric and ironic styles. The sonata form of the first movement is perhaps less dramatic than one might expect: the cello sings throughout, and the piano accompaniment is generally content with providing support. Despite the romantic lyricism of the second theme, the mood is bleak, especially in the coda, when cold staccato octaves in the piano run unfeelingly under the cello's dying fall. The second movement is a lively waltz, perhaps suggesting a Russian folk song in the constant reiteration of the basic figure, but treated with an ironic humor. The Largo is a moving lament, again featuring the cello's passionate melodic keening. The finale is a brilliantly grotesque showpiece, a galop borrowed from the musical theater but made much more cynical and sarcastic than such theatrical forebears as Offenbach's can-can; the most familiar example in Shostakovich's own work comes from his satirical ballet score *The Age of Gold*. Here the composer's bite and wit is turned to the service of instrumental virtuosity.

—Steven Ledbetter

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Friday, 6 July at 9

SEIJI OZAWA conducting

DVOŘÁK — Symphony No. 9 in E minor, Opus 95,
From the New World
Adagio—Allegro molto
Largo
Scherzo: Molto vivace
Allegro con fuoco

INTERMISSION

BEETHOVEN — Violin Concerto in D, Opus 61
Allegro ma non troppo
Larghetto
Rondo: Allegro

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NOTES

Antonín Dvořák
Symphony No. 9 in E minor, Opus 95, *From the New World*

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, near Prague, on 8 September 1841 and died in Prague on 1 May 1904. He began sketching themes for the Symphony No. 9 during the last two weeks of 1892; the last page of the finished score is dated 24 May 1893. The symphony was first performed by the New York Philharmonic under the direction of Anton Seidl on 15 December 1893. The score calls for two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, and strings.

Antonín Dvořák's arrival in America on 26 September 1892 was a triumph of persistence for Jeannette Thurber, founder of the National Conservatory of Music in New York. She hoped that the appointment of this colorful nationalist with a wide reputation both as composer and teacher would put her institution on a firm footing and eventually produce American composers who could vie with any in the world. Dvořák had at first been unwilling to leave his beloved Prague and to undertake the rigors of a sea voyage to the New World for so uncertain a venture, but Mrs. Thurber's repeated offers eventually wore down his resistance. She also hoped that, in addition to teaching young American musicians, he would compose new works especially for American consumption. One potential project was an opera based on Longfellow's *Song of Hiawatha,* which Dvořák had already read and enjoyed in a Czech translation years before. The opera never materialized, but the subject did have an influence on the first large work Dvořák composed here, his most famous symphony.

Upon his arrival, it quickly became clear to Dvořák that he was more than a celebrity; great things were expected of him. He wrote to a Moravian friend in mock terror that what the American papers were writing about was "simply terrible—they see in me, they say, the savior of music and I don't know what else besides!" But after a few months he wrote to friends in Prague more equably:

> The Americans expect me . . . to show them to the promised land and kingdom of a new and independent art, in short to create a national music. If the small Czech nation can have such musicians, they say, why could not they, too, when their country and people is so immense.

Shortly after writing this letter, he began a sketchbook of musical ideas and made his first original sketches in America on 19 December. The next day he noted on the second page one of his best-known melodic inventions: the melody assigned to the English horn at the beginning of the slow movement in the *New World* Symphony. In the days that followed, he sketched other ideas on some dozen pages of the book, many of them used in the symphony, some reserved for later works, and some ultimately discarded. Finally, on 10 January 1893, Dvořák turned to a fresh page and started sketching the continuous thread of the melodic discourse (with only the barest indications of essential accompaniments) for the entire first movement. From that time until the completion of the symphony on 24 May he fitted composition into his teaching as best he could.

No piece of Dvořák's has been subjected to so much debate as the Symphony *From the New World.* The composer himself started it all with an interview published in the New York *Herald* on 21 May, just as he was finishing the last move-

ment. He was quoted as having said:

> I am now satisfied that the future of music in this country must be founded upon what are called the Negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States. When I came here last year I was impressed with this idea and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil . . . There is nothing in the whole range of composition that cannot be supplied with themes from this source.

At another time Dvořák complicated the issue by claiming to have studied the music of the American Indians and even to have found it strikingly similar to that of the Negroes. This view was surely mistaken, or at least greatly oversimplified. His comments indicate that he regarded the pentatonic scale (an arrangement of five pitches without half-steps, i.e., *do, re, me, sol, la*) as the essential link between the two, but relatively few Indian melodies are pentatonic, whereas pentatonic melodies are just as characteristic of European folk song as they are of American.

In any case, Dvořák's comments attracted much attention. Diligent American reporters buttonholed European composers and asked for their views, then wrote that most composers felt Dvořák's recommendations to be impractical if not impossible. Thus, when the new symphony appeared six months later, everyone wanted to know if he had followed his own advice. Claims appeared on all sides that the melodic material of the symphony was borrowed from Black music, or from Indian music, or perhaps both. In another interview just before the first performance, Dvořák emphasized that he sought the *spirit*, not the letter of tradi-



Dvořák's birthplace in Nelahozeves

tional melodies, incorporating their qualities, but developing them "with the aid of all the achievements of modern rhythm, counterpoint, and orchestral coloring." Despite the composer's disclaimer, accounts of his tracking down sources for the music became progressively embellished. By the time the *New World* Symphony made its third appearance in the programs of the BSO, in November 1896, the program annotator, W.F. Apthorp, stated flatly, if incorrectly, "Its thematic material is made up largely of Negro melodies from the Southern plantations."

Since Dvořák sketched all the thematic material of the symphony during his fourth month in this country, when he had never been south or west of New York, it is hard to imagine what music "from the Southern plantations" he might have heard. And as for Indian melodies—well, there were a few unscientific transcriptions and even a doctoral dissertation published in German, as well as, perhaps, a Wild West show or two. And yet one credible witness, Victor Herbert, who was then the head of the cello faculty at the National Conservatory and a close associate of Dvořák's, recalled later that the young Black composer and singer Harry T. Burleigh, then a student at the conservatory, had given Dvořák some of the tunes for the symphony. Certainly on a number of occasions Burleigh sang spirituals for Dvořák, who took a great interest in him as one of the most talented students at the school. Whether or not he gave Dvořák any actual melodies, he certainly helped him become familiar with the characteristic melodic types of the spiritual, including the frequent appearance of the pentatonic scale.

Perhaps, then, it was to suggest a particularly "American" quality that Dvořák reworked some of the original themes from his sketchbook to make them more obviously pentatonic. The clearest case of this is the English horn solo at the beginning of the slow movement, which in the original sketch lacked most of the dotted notes and had no feeling of pentatonic quality. A very simple melodic change made the opening phrases strictly pentatonic, perhaps more "American." The dotted rhythms, which were also an afterthought, may be a reflection of the rhythm of one of Burleigh's favorite songs, *"Steal Away."* Finally, the English writer H.C. Colles, who once asked Burleigh to sing for him the same tunes he had sung for Dvořák, commented that the timbre of his voice resembled no orchestral instrument so much as the English horn, the very instrument that Dvořák finally chose to play the theme (after having planned originally to give it to clarinets and flutes).

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The title that Dvořák appended to the symphony—almost at the last minute—has also been heavily interpreted, probably over-interpreted, in discussions of the work's national character. Dvořák added the words *"Z Nového sveta" ("From the New World")* at the head of the title page in the middle of November 1893, just before his assistant Josef Jan Kovařik delivered the manuscript to Anton Seidl, who was to conduct the premiere. Many years later Kovařik commented:

> There were and are many people who thought and think that the title is to be understood as meaning "American" symphony, i.e., a symphony with American music. Quite a wrong idea! This title means nothing more than "Impressions and Greetings from the New World"—as the master himself more than once explained.

All in all, then, the American influence seems to be, for the most part, exotic trimming on a framework basically characteristic of the Czech composer. Today, nearly ninety years after the first performance of the piece, we can't get so exercised over the question of whether or not the symphony is really American music; the point is moot now that American composers have long since ceased functioning as imitators of European art. Still, there is little reason to doubt Dvořák's evident sincerity when he wrote to a Czech friend during the time he was composing it, "I should never have written the symphony 'just so' if I hadn't seen America."

One of the most lovable characteristics of Dvořák's best works is his seemingly inexhaustible supply of fresh melodic invention. The apparent ease with which he creates naively folklike tunes conceals the labor that goes into the sketches:



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refining, sorting and choosing which ones will actually be used, often recasting them in quite substantial ways from first idea to end result. Still, Dvořák does not agonize over the invention of thematic ideas so much as he worries about how to link them together. (His occasional uncertainty at this stage of building his movements shows up sometimes in the sketch-drafts, where he may break off precisely at the linking points of the themes for further preliminary sketching.)

Most critics and analysts regard the Symphony No. 7 as Dvořák's most successful solution to the problems of symphonic construction and No. 8 as a highly original formal evasion of traditional structural concerns, but they have tended to patronize No. 9 as "fabricated." Audiences, on the other hand, have never failed to embrace the *New World* Symphony wholeheartedly from the very first.

After a slow introduction that hints at the main theme, the horns play a soft, syncopated fanfare over a string tremolo. Originally Dvořák had the cellos doubling the horns here, but the effect is much more striking with horns alone, and he sensibly crossed out the cello part. This theme is one of several that will recur throughout the symphony as one of its main unifying elements. The dotted rhythmic pendant to the horn figure leads the harmony to G minor for a theme of very limited compass (introduced in flute and clarinet) over a drone. This in turn brightens to G major and the most memorable moment in the Allegro: a new theme (an unconscious reminiscence of *"Swing low, sweet chariot"*?) presented by the solo flute in its lowest register; the first four notes of this tune, too, will recur many times later on.



Antonín Dvořák and his wife Anna



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The two middle movements, according to Dvořák, were inspired in part by passages in *The Song of Hiawatha*. The slow movement was suggested by the funeral of Minnehaha in the forest, but at the same time Dvořák instilled a deep strain of his own homesickness for Bohemia (perhaps it is no accident that the text that came to be attached to this melody was *"Goin' home"*). The more Dvořák worked over this movement, the slower he felt the tempo ought to go. Even in the final score it was marked Andante. During the first rehearsal, Seidl apparently took the movement at a slower tempo than the composer had envisioned, but Dvořák liked it, and when the score was sent off to Simrock for engraving, the tempo was given as Larghetto. Soon Dvořák decided that he wanted it slower still, and he sent a letter to Simrock a month after the premiere instructing him to change the Larghetto to Largo. The introduction to the slow movement is one of Dvořák's most striking ideas: in seven chords he moves from E minor, the key of the first movement, by way of a surprising modulation to D-flat, the key of the second movement. A similar chord progression, though not modulating, reappears at the close to frame the movement.

Dvořák's image for the third movement was the Indian dance in the scene of Hiawatha's wedding feast. This must refer to the dance of Pau-Puk-Keewis, who, after dancing "a solemn measure," began a much livelier step:

> Whirling, spinning round in circles,
> Leaping o'er the guests assembled,
> Eddying round and round the wigwam,
> Till the leaves went whirling with him . . .

but it is nearly impossible to find anything that could be considered "Indian" music in this very Czech dance. The whirling opening section has many of the same rhythmic shifts and ambiguities as the Czech *furiant*, and the remaining melodic ideas are waltzes, graceful and energetic by turns.

The last movement is basically in sonata form, but Dvořák stays so close to home base, harmonically speaking, and uses such square thematic ideas that there is not much energy until the very end, when, gradually, elements of all three earlier movements return in contrapuntal combinations (most stunning of these is the rich chord progression from the opening of the second movement, played fortissimo in the brass and woodwinds over stormy strings). Somehow in these closing pages, we get the Czech Dvořák, the Americanized Dvořák, and even a strong whiff of Wagner (for a moment it sounds as if the *Tannhäuser* Venus is about to rise from the Venusberg) all stirred into a heady concoction to bring the symphony to its energetic close.

—Steven Ledbetter

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Violin Concerto in D, Opus 61

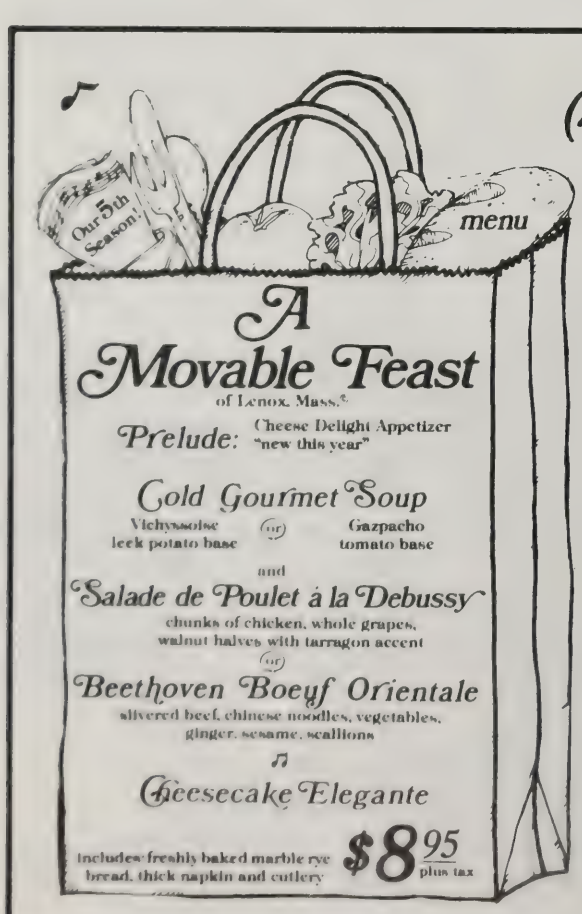
Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He completed the Violin Concerto in 1806, shortly before its first performance by Franz Clement at the Theater-an-der-Wien in Vienna on 23 December that year. Violinist August Fries played the first movement only with the Mendelssohn Quintette Club at the Boston Melodeon on 22 November 1853, and the first complete performance in America was given by violinist Edward Mollenhauer with Theodor Eisfeld and the Philharmonic Society at the Academy of Music in New York on 21 December 1861. In addition to the violin soloist, the score calls for flute, two each of oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings. At this performance, Isaac Stern plays the cadenzas by Fritz Kreisler.

The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had completed before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this "heroic" style would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. The Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto share these characteristics, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element which appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and heroic—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven's Violin Concerto doubtless reflect the particular abilities of Franz Clement, the violinist for whom it was written. Like Mozart and Beethoven before him, Clement was a prodigy whose father determined to capitalize as much as possible on his son's abilities. The child's musical talent was evident by the time he was four, and as early as 11 April 1788, seven months before his eighth birthday, he was playing public concerts. Spurred by the lavish praise bestowed on Vienna's "little violin-god," the elder Clement saw fit to show the boy off throughout Europe, beginning with a three-year tour of South Germany and Belgium, continuing with a two-year stay in England, and then journeying back to Vienna via Holland, Frankfurt-am-Main, and Prague. During this time, the boy carried with him a leather-bound volume which he kept as a record of his journey and in which appear the

signatures and best wishes of countless aristocrats and musicians, religious, military, and government officials, conductors, and composers, including J.P. Salomon and Franz Joseph Haydn; the violinist Giovanni Battista Viotti; Antonio Salieri, arch-rival to Mozart and teacher of the young Schubert; and, writing in Vienna in 1794, Ludwig van Beethoven, then "in the service of His Serene Highness the Elector of Cologne."

It is for his somewhat later association with Beethoven that Clement's name is best-known. More than just a virtuoso violinist, he was also an extremely able pianist, score-reader, and accompanist, and from 1802 until 1811 he was conductor and concertmaster of Vienna's Theater-an-der-Wien. He also had a spectacular musical memory, playing all of the original *Fidelio* at the piano without music at the first meeting to discuss cuts and revisions (on another occasion he startled Haydn by presenting the composer with a piano reduction of *The Creation* written down after several hearings, but without benefit of an orchestral score and using only the libretto as a memory guide). Clement was concertmaster for the first public performance of the *Eroica* in April 1805, and it was for him that Beethoven wrote the Violin Concerto, heading the autograph manuscript with the dedication, *"Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806."* It seems that Beethoven completed the concerto barely in time for the premiere on 23 December 1806, a concert which also included music of Méhul, Mozart, Cherubini, and Handel: Clement reportedly performed the solo part at sight, but this did not prevent the undauntable violinist from interpolating, between the two halves of the concerto(!), a piece of his own played with his instrument held upside down.



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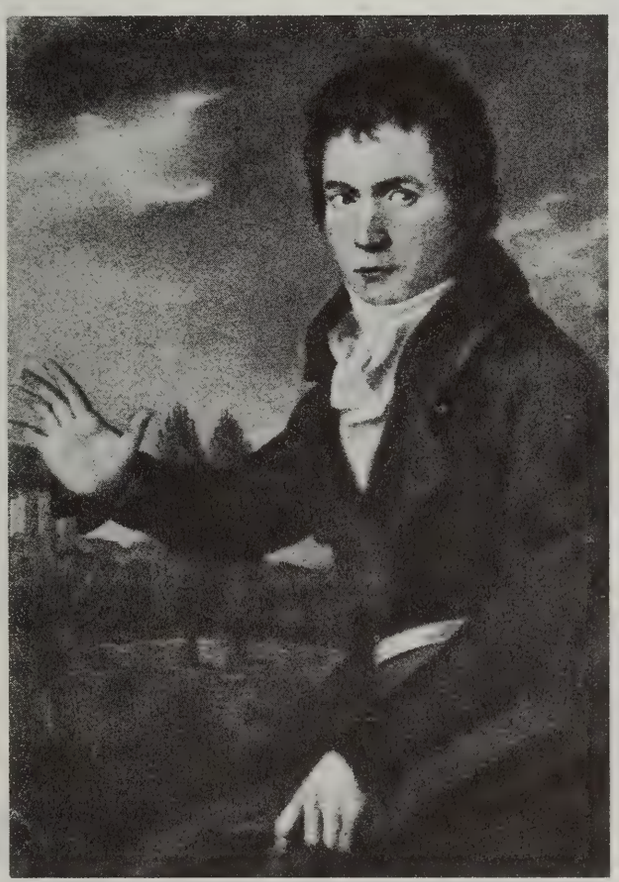
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Opinion of the concerto was divided but, on the whole, the work was not well received: though much of beauty was recognized in it, it was also felt to be lacking in continuity and marred by the "needless repetition of a few commonplace passages" (thus Vienna's *Zeitung für Theater, Musik und Poesie* of 8 January 1807). In the years following the first performance, it was heard only occasionally, in Paris, Vienna, and Berlin, and the concerto began to win its place in the repertory only after the thirteen-year-old Joseph Joachim played it in London on 27 May 1844, Felix Mendelssohn conducting; at that concert, the enthusiastic audience was so taken with the blond youngster's performance that the first movement was several times interrupted by applause. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used. Isaac Stern plays the Kreisler cadenzas at tonight's performance.)

By all reports, Clement's technical skill was extraordinary and his intonation no less than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing. Gracefulness, delicacy, elegance, and clean intonation are certainly called for in the soloist's first-movement entrance, which encompasses nearly the entire practical range of the violin and rises poetically to a high D two octaves above the staff. This sort of exposed writing in the upper register is more indicative than anything else of what the solo part in this concerto is about; very often, gentle passagework will give way to an extended trill on a single or successive notes. The first movement's accompanimental figurations and the meditative commentary of the second speak the same language. Only in the finale does the



W.J. Mähler's portrait of Beethoven, 1804-05

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music become more extrovert, but even there the determining factor is more in the nature of good humor than of overt virtuosity. But all of this is not to say that Beethoven's concerto is lacking in the virtuoso element, something which we may claim to hear more readily in, say, the violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their later-nineteenth-century, more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief. The lyricism of the thematic ideas and the gentle string figurations introduced into the second theme provide the basis for most of what the soloist will do throughout the movement, and it is worth noting that when the soloist gives out the second theme, the drumbeat undercurrent is conspicuously absent and the lyric element is stressed.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin's full- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and forte, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo. The music of this movement is mainly down-to-earth and humorous, providing ample contrast to the repose of the Larghetto; among its happy touches are the outdoorsy fanfares which connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

—Marc Mandel

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ARTISTS

Bella Davidovich



Soviet-emigré virtuoso pianist Bella Davidovich arrived in the United States six years ago and has since established herself as a leading pianist of the day, having begun a major international career in the West after her sold-out debut at Carnegie Hall in 1979.
Ms. Davidovich's appearances during the 1983-84 season included the St. Louis Symphony in St. Louis and at Carnegie Hall in New York, and the orchestras of Toronto, Houston, Rochester, Atlanta, Buffalo, and San Antonio, as well as the Los Angeles Chamber Orchestra and the National Arts Centre Orchestra of Ottawa, recital engagements in Carnegie Hall and Los Angeles, and European appearances in Stockholm, Rotterdam, Copenhagen, Berlin, Paris, Brussels, Vienna, Frankfurt, Zurich, Helsinki, and The Hague. She gave four all-Chopin recitals at the Concertgebouw in Amsterdam, and her busy schedule also included the Casals Festival and an extensive tour of Finland. Ms. Davidovich's official American debut in October 1979 at Carnegie Hall was the first sold-out debut there since Sviatoslav Richter appeared at Carnegie Hall in 1961. She was invited to perform more than 140 engagements during the 1979-80 and 1980-81 seasons in the United States and Europe; during the latter season she performed nine times in New York alone, including the Mostly Mozart Festival at Lincoln Center, the Minnesota Orchestra at Carnegie Hall, the New York Philharmonic, and a Carnegie Hall recital.
Ms. Davidovich is an exclusive recording artist for Philips. Recent releases include Rachmaninoff's Rhapsody on a Theme of Paganini, the Saint-Saëns Piano Concerto No. 2, and the two Chopin concertos. She has also recorded music of Beethoven and Schumann.

Born into a family of musicians in Baku, Russia, Bella Davidovich displayed her rich musical talent at age three and began formal training at six, entering the Moscow Conservatory at eighteen. Three years later, in 1949, she won first prize in the Chopin Competition in Warsaw—the last Russian to be so honored—and her professional career was launched. She was highly regarded as one of Russia's foremost pianists for thirty years during which her career was largely confined to her

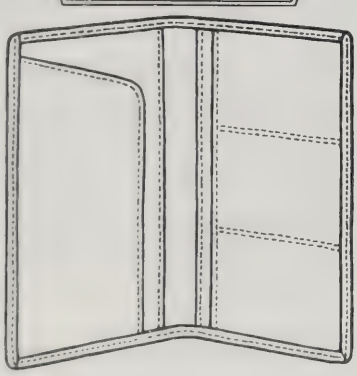
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homeland and parts of Europe. She performed with every major Russian conductor and appeared as soloist with the Leningrad Philharmonic for twenty-eight consecutive seasons. In 1978, Ms. Davidovich emigrated to the United States and settled in New York City, where she was recently appointed to the faculty of the Juilliard School. This week brings her first performance with the Boston Symphony Orchestra.

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Jules Eskin



Born in Philadelphia, BSO principal cellist Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston Symphony Chamber Players and is on the faculties of the Berkshire Music Center at Tanglewood and the New England Conservatory of Music. He has been soloist with the Boston Symphony Orchestra on many occasions, and he has also been heard in solo and chamber music recital in Symphony Hall and at Tanglewood.

Leonard Slatkin



The 1983-84 season was Leonard Slatkin's fifth year as music director of the Saint Louis Symphony, continuing a fifteen-year association during which he progressed from assistant conductor to associate, and from associate principal to principal guest conductor before becoming music director. In 1969 he founded the Saint Louis Symphony Youth Orchestra, a group internationally acclaimed for its European performances. During his association with the Saint Louis Symphony, Slatkin also completed two years as music director of the New Orleans Philharmonic while remaining music advisor, and he was named principal guest conductor of the Minnesota Orchestra, continuing as artistic director for its summer season. In constant demand as a guest conductor, his engagements include nearly every major orchestra and important summer festival in North America as well as abroad, and in January 1980 he was named "Musician of the Month" by High Fidelity/Musical America.

Son of violinist-conductor Felix Slatkin and cellist Eleanor Aller, Leonard Slatkin was raised in Los Angeles. He began violin at three, switched to piano at eight, and later turned to conducting, studying first with his father and then with Walter Susskind. He subsequently became a student of Jean Morel at Juilliard and made his conducting debut leading the Youth Symphony Orchestra of New York at Carnegie Hall when he was twenty-two. A year later he was appointed assistant conductor of the Saint Louis Symphony. In 1974, Mr. Slatkin attracted nationwide attention with his New York Philharmonic debut when he substituted at very short notice for an ailing Riccardo Muti. He made his European debut in November 1974 conducting the Royal Philharmonic Orchestra in the absence of the late Sir Adrian Boult. In the years since then, his guest appearances have brought him to Atlanta, Cleveland, Cincinnati, Dallas, Denver, Detroit, Houston, Los Angeles, Montreal, Philadelphia, San Francisco, and Toronto, and to Europe for engagements with the Amsterdam Concertgebouw, the Berlin Radio Orchestra, and the Vienna Symphony. He has also led orchestras in Kiev, Riga, and Tallin in the USSR, in Warsaw, and in Prague, and he made his Berlin Philharmonic debut in April 1983. His releases of music by Debussy, Ravel, Dvořák, Grieg, Bizet, and Mahler on the digital Telarc label have earned considerable critical praise, and a recent Telarc release of music by Vaughan Williams and other composers made *Billboard* magazine's "Top 40" best-selling classical album charts. In May 1982, Mr. Slatkin also began recording for the Nonesuch label.

In May 1980, Leonard Slatkin was awarded the first honorary doctorate in music ever given by the Saint Louis Conservatory and School for the Arts. In May 1981 he received an honorary doctorate of humane letters from the University of Missouri, St. Louis, and an honorary doctorate of music from Washington University. Mr. Slatkin made his first Boston Symphony appearances in January 1980. He returned to conduct the orchestra for his Tanglewood debut in July 1983.

Isaac Stern



One of the foremost violinists of this century, Isaac Stern is as much a humanitarian and civic leader as he is one of the world's best-known performing artists. One of the most influential cultural forces here and abroad, Mr. Stern spearheaded the drive to save Carnegie Hall from demolition, earning the gratitude of countless music lovers; he now serves as its President. Throughout his forty-six years as a performer he has helped other artists develop important careers of their own, including some of the world's leading violinists, cellists, and pianists. A founder-member of the National Council on the Arts, he has been a fervent advocate of government's recognizing the importance of the arts. His concerts are invariably sell-outs, his best-selling recordings on the CBS Masterworks label have won numerous Grammy awards, and the film "From Mao to Mozart: Isaac Stern in China" won the Academy Award for the best full-length documentary of 1981 and received a special mention at the Cannes Film Festival. When the international music world honored the occasion of Mr. Stern's sixtieth birthday in 1980, he himself claimed to be making music with as much energy as when he was fifteen. That seems still to be the case, as evidenced by the recent Pension Fund concert for the New York Philharmonic at which he played four concertos in one evening.

Born in Kriminiesz, Russia, and brought to San Francisco by his parents when he was less than a year old, Mr. Stern began studying piano at six but switched to violin soon after. He began his career in San Francisco where, two years after his recital debut, he made his San Francisco Symphony debut playing the Brahms Violin Concerto under Pierre Monteux in 1936. His New York debut came a year later, his Carnegie Hall debut in 1943, and his New York Philharmonic debut in 1944, under Artur Rodzinski. Besides his highly acclaimed interpretations of the standard repertoire, Stern is an avowed champion of contemporary music, having premiered violin works by Bernstein, Hindemith, Penderecki, Rochberg, and Schuman. His career has included both feature films and television. Following the Six Day War of 1967 he performed the Mendelssohn Concerto atop Mount Scopus with the Israel Philharmonic conducted by Leonard Bernstein; this memorial concert was made into a film entitled "A Journey to Jerusalem." His work in films has also



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included playing the sound track for "Fiddler on the Roof." In 1979 he went to China at the invitation of the Chinese government, not so much to give concerts as to advise on the integration of its music life with that of the West. Mr. Stern holds many honorary posts and is Chairman of the Board of the America-Israel Cultural Foundation. The recipient of numerous honors from heads of government, the music and business communities, and from humanitarian institutions, he was the first recipient of the Albert Schweitzer Music Award for "a life dedicated to music and devoted to humanity." Mr. Stern first appeared as soloist with the Boston Symphony Orchestra in January 1948 under Serge Koussevitzky. He has returned on more than a dozen occasions, most recently to perform the Vivaldi Concerto in D for two violins with his colleague Itzhak Perlman on the BSO's Centennial Gala in October 1981 and for subscription performances of the Brahms Violin Concerto this past April.

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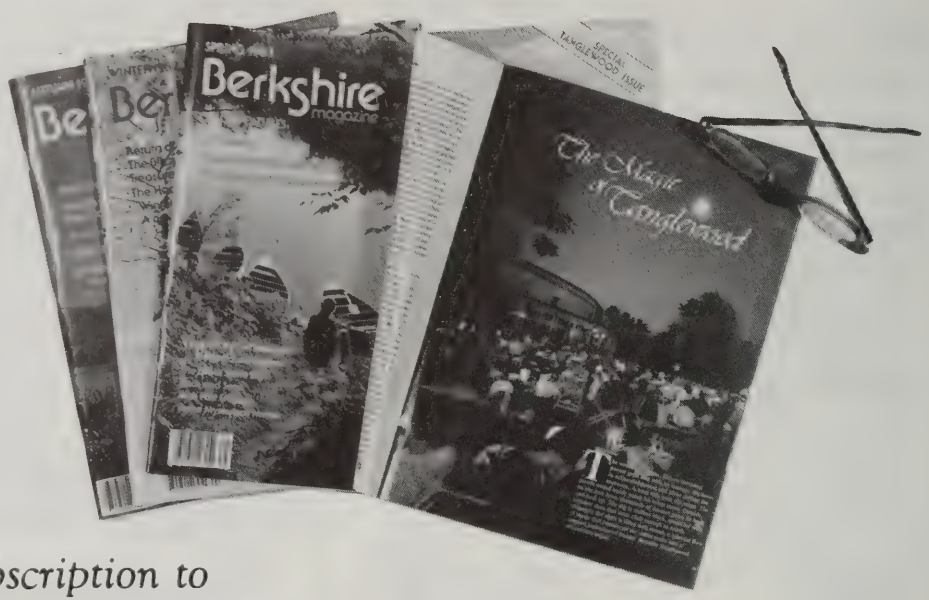
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NOTES

Johannes Brahms
Serenade No. 1 in D, Opus 11

Johannes Brahms was born in Hamburg on 7 May 1833 and died in Vienna on 3 April 1897. The Serenade No. 1 first appeared in 1858 as a Nonet for flute, two clarinets, horn, bassoon, and strings. Brahms twice expanded the work later, first to scoring for chamber orchestra, then for full orchestra, the only form in which it survives today. This final version was first performed in Hamburg under the direction of Joseph Joachim on 3 March 1860. Theodore Thomas led the New York Symphony in the American premiere at Steinway Hall on 29 May 1873. The Serenade is scored for flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, and strings.

The title "Serenade" that Brahms gave to the piece eventually published as his Opus 11 hints at some of the history behind the work. During two fruitful years spent at the ducal court of Detmold, Brahms had the opportunity to hear a great many examples of that lighter sort of entertainment music turned out by Mozart under such headings as cassation, serenade, or divertimento. The wind players of Prince Leopold's band demonstrated in these works the varied possibilities of the style; in homage to the older master and as an expression of his gratitude for their playing, Brahms composed a large chamber work of the serenade type for nine instruments, five winds and four strings.

As always in that period, he showed his newly completed works to his good friend, the violinist, conductor, and composer Joseph Joachim. Joachim opined that the Nonet should really be expanded for chamber orchestra. Brahms took his advice—unfortunately destroying the original version in the process. The first performance of the enlarged score took place at a court concert in Detmold. A public performance in Hamburg on 28 March 1859 was unfavorably received. As one of the papers reported, "If Brahms will learn to say what is in his heart plainly and straightforwardly, and not go out of his way to cut strange capers, the public will endorse Schumann's hopes and the laity will be able to understand what it is that professional musicians prize so highly in his works." That early review was characteristic of much of the reaction to Brahms's music in the coming years—prized by a select group of connoisseurs, considered overly complex and difficult by the average music-lover.

In any case, it was apparently after the Hamburg performance that Brahms decided once again to enlarge the scoring to include the full orchestra (minus trombones). The premiere of that version was also received with indifference, though audiences on the whole soon began to accept this loving bow to the past, or perhaps it was simply that the performances were better. In any case, at a performance in Oldenburg two years later, a critic noted that "the applause reached a pitch of enthusiasm not hitherto experienced here." (Such was not to be the case at the first Boston hearing of the Serenade, when Georg Henschel, a friend of the composer's and first conductor of the Boston Symphony Orchestra, led a performance in 1882. One paper reported, "The work on first hearing is generally unintelligible and not enjoyable," though the range of views was actually rather wide.)

The Serenade in D also marked Brahms's arrival in Vienna. On 14 November 1862, only weeks after he had come for what was to be a short visit (but turned

into a lifelong residency), the Serenade introduced a large orchestral work of the young composer to the milieu that was to dominate the rest of his life. Already, on this first acquaintance, his lifelong supporter, Eduard Hanslick, the critic of the *Neue Freie Presse,* recognized the scope and intellectual power of Brahms's composition, even in a relatively "light" form.

From beginning to end the Serenade reflects its composer's loving, careful study of the classics, not as something merely venerable, but as something to be celebrated through musical homage in a living tradition. The very first sonority of the Serenade immediately conjures up the finale of Haydn's *London* Symphony, with its D major pedal point in the lower strings and the statement of a jovial, folklike theme in the horn. But matters have not progressed far when Brahms, through a striking series of shifts of his pedal point, indicates to the alert listener that, however closely he may have made obeisance to the spirit of Haydn, he is planning a work on a far grander scale altogether. After building up to a restatement of the first theme in the full orchestra, progress to the secondary key brings in a new theme of extraordinary range in the violins, soaring upwards as it plays the composer's favorite rhythmic game of two-versus-three. If the opening bars were reminiscent of an earlier composer, this theme could have been composed by no one but Brahms. Even in this largest and most heavily scored movement of the Serenade the chamber music origin of the work is still evident in the frequent solos for the wind instruments, which require that the massive body of strings be relatively subdued. After a powerful fortissimo climax, the movement dies away in a coda that is delicate, witty, and of chamber music lightness.



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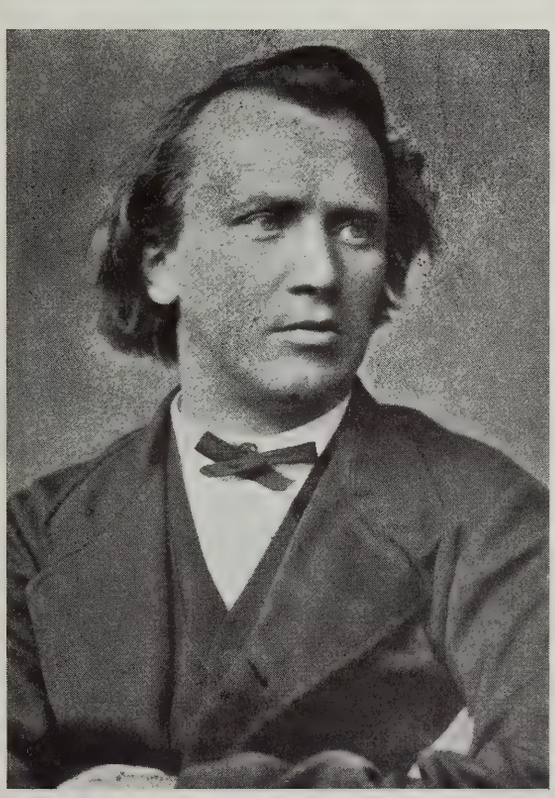
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Serenades in Mozart's day had a string of movements following the opening Allegro, which was almost invariably the largest. These included various dances, usually minuets, surrounding a central slow movement, a lively finale, and perhaps a few other dance movements scattered here and there. Brahms follows this pattern by putting a scherzo between the opening Allegro and the slow movement, and then following the Adagio with two more movements in dance patterns. The scherzo is an unusually elaborate one, making use of canonic techniques that few composers would choose to employ in a "light" movement, though Haydn, one of Brahms's likely models, would do so. The Adagio is unique in all of Brahms—a slow-movement sonata that is quite complete, even to a lengthy development and full recapitulation and coda. The composer allows his love for luxuriant development full sway here in the twining thirds and sixths of the woodwinds against string tremolos, played off against a sensuous horn call. The paired minuets seem to be final reflections of the earliest version of the Serenade, since they call for the same collection of instruments (except horn). Since so much of the orchestral score hints over and over again at chamber music textures, it is a charming surprise to find genuine chamber music in one of the movements. The horn, which has rested during the Menuetto, leads off the second scherzo in a theme that immediately recalls early Beethoven. In fact, the scherzo is a wonderul homage to the Opus 20 Septet and the Second Symphony, just as the first movement recalls Haydn. The rondo finale brings the Serenade to an end in a burst of high spirits that recalls the penchant for long strings of dotted rhythms characteristic of another Brahms mentor, Robert Schumann.

—Steven Ledbetter



Brahms in his thirties

Joseph Haydn
Concertante in B-flat, H.I, 105

Franz Joseph Haydn was born in Rohrau, Lower Austria, on 31 March 1732 and died in Vienna on 31 May 1809. Though the first printed editions by André in Offenbach and Artaria in Vienna call this work respectively "Sinfonie Concertante" and "Grand Simphonie Concertante," Haydn's autograph manuscript gives simply "Concertante." (André is the source of the opus number 84 by which the piece is still occasionally identified.) He presided over its first performance on 9 March 1792 in London, the soloists being Johann Peter Salomon, violin, Mr. Menel (or Menal, Menall, Memel, etc.), cello, Mr. Harrington, oboe, and Mr. Holmes (or Holms, Homes, etc.), bassoon. Haydn's score calls for "violino principale," violoncello obbligato, oboe obbligato, and bassoon obbligato, and, in the orchestra, a flute, an additional oboe, two horns, two trumpets, timpani, and strings.

The likely inspiration for this Concertante was a similar work—though with six solo parts for flute, oboe, bassoon, violin, viola, and cello—by Haydn's pupil, Ignaz Pleyel.* That is to say, what probably happened is that Johann Peter Salomon, the violinist and impresario responsible for bringing Haydn to London in 1791 and again three years later, encouraged him to try his hand at the genre with which Pleyel had scored such a success. It seems unlikely that Haydn would have written a work of this type without specific encouragement. Unlike Mozart, he was neither a man of the theater, at least not primarily, nor a virtuoso performer, and he was not much drawn to the composition of concertos. His last had been the D major cello concerto of 1783, and only one more was to follow, the Trumpet Concerto of 1796. (In 1792, he promised a concerto to the French-Irish London violinist, François Hippolite Barthélémon, but never got around to

*Pleyel, 1757-1881, as a young man spent five years with Haydn. He had quite a successful career as a pianist and composer, but eventually became rich in grand style with a piano factory he founded in 1807 in Paris. He is probably the composer of the "theme by Haydn" that Brahms so famously varied.

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writing it.) Haydn's manuscript looks like something written in a tremendous hurry, and it is not impossible that the Concertante was written between 27 February, when Pleyel's work appeared on Salomon's program, and 9 March, the date of the premiere. At any rate, it pleased, eliciting not quite the rapture nor the encores of his most famous London symphonies, but still, most distinctly, enough to be repeated the following week and again on 3 May, as well as being one of the first works up for revival when Haydn returned to England in 1794.

"A new composition from HAYDN combined with all the excellencies of music," wrote the reviewer for the *Morning Herald*. "It was profound, airy, affecting, and original, and the performance was in unison with the merit of the composition." The *Morning Chronicle* reported that the new work was performed "with admirable effect. The solo parts were finely contrasted with the 'full tide of harmony' of the other instruments, and they were ably sustained by the respective performers." The violin solo is *primus inter pares*, and Salomon came in for praise as having "particularly exerted himself." Mr. Menel, the cellist, one suspects may have had trouble: a few of his perilously high-flying measures in the finale are struck out (as are the corresponding measures in the violin part), though Haydn, perhaps hoping to find a more secure player on another occasion, left these places untouched in his autograph score. The Concertante was one of the Haydn pieces that went underground in the nineteenth century, and when a miniature score was published in 1922—a very corrupt one, incidentally—it had been pretty well forgotten and came out as a remarkable novelty. A recording that Charles Münch made in Paris in the 1930s first brought the Concertante to general attention, while the assumption of the work into the standard repertory was, as the Boston Symphony's own performance history indicates, a development of the post-war years.

As eighteenth-century composers use the term, a *"sinfonia concertante"* (or however you would like to spell it) might be a concerto with more than one solo instrument, for example, Mozart's very well-known *Sinfonia concertante* in E-flat, K.364, for violin and viola, or something closer to what the name actually suggests, a symphony that behaves in the manner of a concerto. Haydn's Concer-





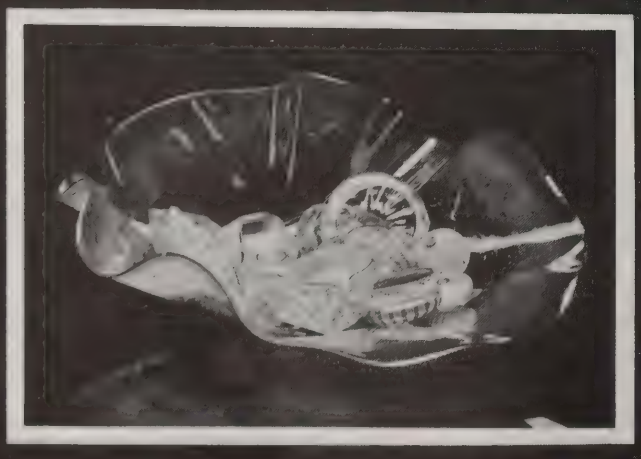
tante tends toward the latter idea. His various *"principale"* and "obbligato" parts are demanding and grateful; nevertheless, they are not as unambiguously soloistic as the cello and trumpet parts in Haydn's most famous concertos, nor even as much as the violin and viola lines of Mozart's K.364. The layout of Haydn's autograph makes his intention quite clear. In the fashion of the day, he puts brass and drums at the top of the page and then proceeds in the following order: flute, oboe I obbligato, oboe II, bassoon obbligato, "violino principale," "violino I ripieno" [meaning the section as distinct from solo], violin II, viola, violoncello obbligato, and "bassi continui" [including the cellos other than the soloist and a keyboard instrument]. In other words, the soloists are grouped among their colleagues, except of course the bassoonist, who has none. This is one aspect of the piece that modern editions have tended to obscure, most of them adding an extra ripieno oboe. Only the Eulenburg miniature score edited by Christa Landon (1968) gets it absolutely right.

The Concertante begins with an understated beginning that is almost *in medias res*. The solo quartet emerges unexpectedly early, to recede quickly into the orchestral texture once more. The development, going through a considerable chain of minor keys, is a serious matter indeed. The cadenza is Haydn's own and is fixed in the autograph. In the Andante, Haydn gives us something close to chamber music, the accompanying orchestra having next to no independent action and being reduced to flute, oboe, the two horns, and strings. Haydn had confidence in Mr. Holmes's top register, for in the third measure he sends the bassoon to high B-flat. The finale, too, begins as though one had suddenly switched it on. Just as suddenly, it interrupts itself to make way for the violinist in the guise of an operatic diva under full *recitativo* sail. (Haydn's Symphony No. 7, *Le Midi*, has a similar excursion into operatic gesture.) The recitative makes its presence known once more before the spirited Allegro sweeps all before it.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

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Maurice Ravel
Piano Concerto in D for the left hand

Joseph Maurice Ravel was born in Ciboure near Saint-Jean-de-Luz, Basses-Pyrénées, in the Basque region of France just a short distance from the Spanish border, on 7 March 1875 and died in Paris on 28 December 1937. He composed the Concerto in D, along with his other piano concerto, in G major, in 1930 and 1931. The orchestral part of the concerto is scored for two flutes and piccolo, two oboes and English horn, E-flat clarinet, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, side drum, cymbals, bass drum, wood block, tam-tam, harp, and strings.

About 1930, Ravel found himself simultaneously with two commissions for piano concertos, one from his long-time interpreter Marguerite Long, and the other from Paul Wittgenstein, a concert pianist who had lost his right hand in World War I. Ravel worked on both commissions at the same time, but the results were quite different. The G major concerto composed for Marguerite Long falls into the category of brilliant entertainment music. The concerto for the left hand, perhaps inevitably, is altogether more serious. It is, in fact, one of the most serious of all the works of that urbane master.

There are few sources of music for the left hand alone to which Ravel might have gone to study the problems involved; Saint-Saëns had written six studies for the left hand, and Scriabin a *Prelude and Nocturne.* But for the most part Ravel was on his own, especially as he wanted the piano part to be as full and active as if it were intended for a pianist who had both hands. The result, needless to say, is a fantastically difficult work perfectly gauged for the shape of the left hand (which can have, for example, a rather large stretch between the thumb and index finger in the higher pitch levels and the upper ends of chords, an arrangement that would be reversed if the piece were conceived for right hand).

The concerto is in one long movement divided into Lento and Allegro sections. Beginning low and dark in strings and contrabassoon, a long orchestral section avoids the first appearance of the soloist until a climax brings him in with a cadenza designed to show right off the bat that limiting the conception to a single hand does not prevent extraordinary virtuosity. As in the G major concerto there are jazzy elements that Ravel picked up during his visit to America, and the level of virtuosity required by the soloist increases—if that is possible—to the end. Ravel rightly considered this, his last completed large-scale work, a supreme piece of illusion. Who can tell, just from listening, the nature of the self-imposed restriction under which he completed his commission?

—S.L.



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Andante
Allegro vivace

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NOTES

Sergei Rachmaninoff
Piano Concerto No. 1 in F-sharp minor, Opus 1

Sergei Vassilievich Rachmaninoff was born in Oneg, district of Novgorod, Russia, on 1 April 1873 and died in Beverly Hills, California, on 28 March 1943. He composed the first movement of his F-sharp minor concerto in 1890 and completed the piece on 18 July 1891 while a student at the Moscow Conservatory. He played the first movement at a Moscow Conservatory concert on 29 March 1892, Vasily Safonov conducting. The score is dedicated to Alexander Siloti, his piano teacher at the Conservatory. Rachmaninoff reworked his First Concerto in the fall of 1917, completing the revision on 23 November that year; he had by this time already finished his Second and Third piano concertos. The revised score of the First Concerto was published by Russian Music Editions in March 1921; a two-piano arrangement of the original version was published by Gutheil in 1893, the full score not until 1971 by the Soviet State Publishing House, Moscow. Rachmaninoff introduced the revised score to New York when he appeared as soloist with the Russian Symphony Orchestra on 28 January 1919; this was most likely the first performance of the new version. He repeated it with the New Symphony Orchestra (later to become the National Symphony Orchestra) on 26 December that year in Carnegie Hall. Besides the solo piano, the score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, triangle, cymbals, and strings.
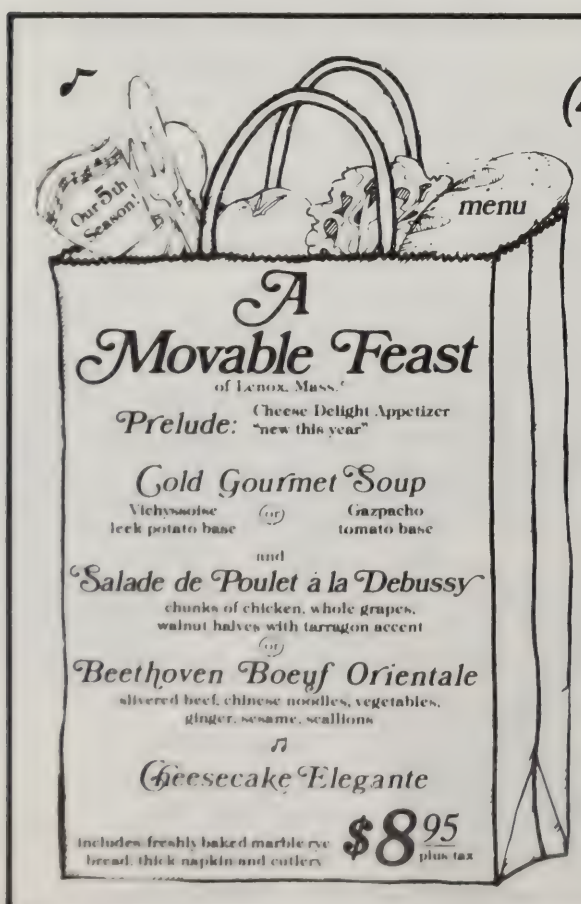
The 1904 program book for the first Boston Symphony performance of Rachmaninoff's F-sharp minor piano concerto gives the following account of the composer: "Serge Wasseliewitsch [*sic*] Rachmaninoff studied at the St. Petersburg Conservatory from 1882 to 1885, and then went to the Moscow Conservatory. In his eighteenth year he was awarded the gold medal of honor. He was graduated with the highest honors in 1891 as a pianist and in 1892 in composition . . . Since then he has appeared as virtuoso and composer throughout Russia. He visited London in 1899, and conducted his *Fantasia*, Op. 7, at a Philharmonic Concert, April 19. In 1902 he appeared at Vienna as a pianist. The list of his works includes an opera, *Aleko* (1893), a symphony, an *Elegiac* Trio for pianoforte, violin, 'cello, in D minor, Op. 9, dedicated to the memory of Tschaikowsky [*sic*], a fantasia for orchestra, *The Cliff* (1892), based on Lermontoff's poem of like name, and performed at New York by the Russian Symphony Society, January 28, 1904, . . . smaller pianoforte pieces, and songs of much distinction. Rachmaninoff was first known in Boston by his now famous pianoforte Prelude, Op. 3 [the C-sharp minor, Op. 3, No. 2, dating from 1892], first played here during the season of 1897-98 . . . "

Rachmaninoff first came to the United States in 1909, for which occasion he composed his Third Piano Concerto in D minor. His reputation as pianist, conductor, and composer was secure, and his fame rested to a great extent on the success of two of his works, the C-sharp minor piano prelude, and the Second Piano Concerto in C minor, which he had composed in 1901. Rachmaninoff was never to escape the popularity of the prelude—audiences called for it wherever he went—and he was even to consider the demand for the Second and Third concertos something of a hindrance. "I have rewritten my First Concerto," he stated in 1931. "It is really good now. All the youthful freshness is there, and yet it plays itself so much more easily. But nobody pays any attention. When I tell

them in America that I will play the First Concerto, they do not protest, but I can see by their faces that they would prefer the Second or Third."

Rachmaninoff wrote his First Concerto while he was a student at the Moscow Conservatory. An attempt at a C minor piano concerto in November 1889 had come to nothing, and other works intervened, but by April 1891 he had completed the first two movements of the F-sharp minor. He finished the piece on summer holiday in 1891, in a flurry of activity, working from five in the morning until eight in the evening, composing the final movement and scoring the last two movements in the space of two and a half days. The effort left him tired but pleased. In March 1892 a concert of student works at the Moscow Conservatory provided the occasion for the premiere of the concerto, albeit just the first movement. The conductor, Vasily Safonov, professor of piano and director of the Conservatory, was notorious for making changes in the pieces to be performed on these occasions, cleaning them up, cutting them, anything to make them more playable. But Rachmaninoff held his ground, not only refusing to accept alterations, but even correcting Safonov's tempos and shadings when the conductor's ideas differed from his own.

By 1908, however, Rachmaninoff's attitude toward his First Concerto had changed. By this time his works included the Second Concerto, numerous pieces for piano and voice, chamber, choral, and operatic works, and two symphonies (although it should be noted that the First had been a dreadful failure at its premiere in 1897, such a failure, in fact, that the composer submitted to hypnosis and autosuggestion to set his compositional juices flowing properly again). His appearances were in demand both at home and abroad, and he no longer consi-



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dered the F-sharp concerto a suitable touring piece. Thoughts of revising the work came as early as April 1908: "Now I plan to take my First Concerto in hand tomorrow, look it over, and then decide how much time and work will be required for its new version, and whether it's worth doing anyway. There are so many requests for this concerto, and it's so terrible in its present form, that I should like to work at it and, if possible, get it into decent shape . . . "

But composing, performing, and traveling kept Rachmaninoff from the revision until November 1917, in the aftermath of the Russian Revolution, and at which time regular musical activities had been suspended until a return to normal conditions. At odds with the new regime, feeling his career at a standstill, the composer seized upon an invitation to appear in Stockholm, and just before Christmas of 1917, he and his family left Russia, never to return. Rachmaninoff had previously rejected offers to stay in America (he had turned down the conductorship of the Boston Symphony Orchestra in 1909 and again in 1918), but he decided at the end of the 1920-21 musical season to make New York City his permanent home. He remained a resident of the United States, recording and touring on both sides of the Atlantic, and also continuing to compose, until his death in 1943.

"It will have to be written all over again, for its orchestration is worse than its music," Rachmaninoff said of the F-sharp minor's original version, and his changes are concerned with matters of instrumentation, texture, and structure, the thematic content remaining basically what it was. The final product is tight, concise, even classical in form, and the thematic recurrences are on the whole quite regular. The orchestral and piano writing is considerably thinned out. The balance between tune and figuration in the piano's initial statement of the first-movement theme represents an alteration of an alteration, for Rachmaninoff changed this passage first during the initial revision, then in the pre-publication proofs. In the second movement, the composer lightened the texture and added touches of chromaticism. In the final form of the third movement, the fortissimo opening is new, and a prominent return of the main theme near the end is omitted.

The first movement of the F-sharp minor concerto opens Vivace, with the "youthful freshness" of the composer immediately apparent. The cascading triplets for piano which separate the introductory fanfares provide the basis for

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connective and transitional material later in the movement. The main theme sounds *espressivo,* then *dolce,* the second theme *cantabile,* Rachmaninoff's markings ensuring the mood (as if the tunes themselves would not). The principal theme achieves its particular romantic, open quality through an immediate, sequential repetition of its opening measures. The second theme, reached by a vivace, *scherzando* passage, is at once insistent and halting, the lingering fourth note of the tune offsetting the rhythmic charge of the first three. The development makes much of the second theme's opening motive, and the working out of the main theme is preceded by its appearance in the solo horn. The broad horn calls which sound early on in the development are straight out of Tchaikovsky, whom the student Rachmaninoff idolized. The main theme, at the recapitulation, is heard *moderato* and *cantabile* in the piano, its original upbeat restored, and the second theme's return is made striking by a touch of solo violin. The movement's opening fanfare returns in the piano to announce the cadenza, which concludes with a sweeping, *maestoso* statement of the principal theme.

The prevailing calm of the D major second movement is established by an ascending motive first heard in the solo horn, that most romantic of all instruments. A piano episode offers an *espressivo* (again!) theme which does not appear elsewhere in the movement, and the ascending horn motif, more intense, sounding a third higher than at the start, brings in the main part of the movement, with piano filigree weaving through the orchestral texture. A rustling woodwind accompaniment is heard just before the close, which is again marked by solo horn.



A 1909 portrait of Rachmaninoff taken in New York during his first visit to the United States

As noted earlier, the fortissimo opening of the third movement is new. The finale is for the most part all energy, rhythm, and drive, punctuated by moments suggesting dance, and even jazz, though Rachmaninoff would have known none at the time. Two principal themes are introduced. When they reappear after a central, lyrical episode—which contains yet another of those plaintive, winding string melodies that Rachmaninoff seems to have endlessly available—the first is recapitulated outright, the second only suggested by the intervallic swellings of winds and brass. The emotional plane of the lyrical episode just mentioned is as far from the main world of the movement as its key, E-flat major, is remote from the concerto's home F-sharp minor, and through this interlude the piano is suitably distant and restrained. But for the most part, the orchestra in this movement accedes to the piano's demands (though somewhat grudgingly at one point), and the soloist leads the way to the bright, Allegro vivace, F-sharp major close.

—Marc Mandel

Dmitri Shostakovich
Symphony No. 7, Opus 60, *Leningrad*

Dmitri Dmitrievich Shostakovich was born in St. Petersburg (now Leningrad) on 25 September 1906 and died in Moscow on 9 August 1975. He composed his Seventh Symphony in the last half of 1941, composing the first two movements in Leningrad just before and just after the beginning of the siege of that city by the German army. The last two movements were composed in Kuibyshev, in central Russia just east of the Volga River, after Shostakovich and his family had been evacuated from Leningrad. The last page of the score is dated 27 December 1941. The first performance was given by the orchestra of the Bolshoi Theater under the direction of Samuel Samosud on 5 March 1942. Arturo Toscanini conducted the American premiere of the symphony with the NBC Symphony Orchestra on a radio broadcast from Radio City on 19 July the same year. The score calls for a large orchestra consisting of two flutes and piccolo (doubling third flute), two oboes and English horn, two clarinets, piccolo clarinet in E-flat, and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, five timpani, triangle, tambourine, snare drum, cymbals, bass drum, tam-tam, xylophone, two harps, piano, and strings, plus an additional brass group consisting of three trumpets, four horns, and three trombones.

Relations between Hitler's Germany and Stalin's Russia were complex and subject to sudden change at any time. At first it was quite evident to Stalin that Fascist Germany could be none other than a foe to Communism and Russia, since Hitler had an almost pathological fear of Bolsheviks. In 1936, determined to build morale at home against the potential German enemy, Stalin promoted the creation of an historical film depicting a thirteenth-century battle in which a Russian peasant army defeated a better-armed German force. The result just happened to be a cinema classic, Sergei Eisenstein's *Alexander Nevsky*—which happened to boast one of the great motion picture scores, by Prokofiev. But in 1939, not long after the film was released, Hitler and Stalin signed a non-aggression pact, vowing that the forces of fascism and communism would never fight one another. The pact held for three years, when Hitler, having completed his *Blitzkrieg* in western Europe, finally decided to move east against Russia.

1984 Festival of Contemporary Music at Tanglewood

Thursday, 26 July—Wednesday, 1 August 1984

Gunther Schuller, Director; Theodore Antoniou, Assistant Director

Thursday, 26 July, 8:30 p.m.: Theatre-Concert Hall
Joel Krosnick, cello, and Gilbert Kalish, piano
Works by Arthur Berger, Tod Machover, George Crumb, and Ralph Shapey

Saturday, 28 July, 1:30 p.m.: Tent
Festival Preview with Gunther Schuller, Director of Contemporary Music Activities at the Berkshire Music Center; John Harbison, Composer-in-Residence at the Berkshire Music Center; and Steven Ledbetter, Boston Symphony Orchestra Director of Publications

Saturday, 28 July, 2:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Laura Clayton, Karl Aage Rasmussen, Paul Lansky, and John Harbison

Sunday, 29 July, 2:30 p.m.: Shed
Boston Symphony Orchestra
Edo de Waart, conductor
Concert including John Harbison's Symphony No. 1 (commissioned by the Boston Symphony Orchestra for its centennial)

Sunday, 29 July, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Wolfgang Rihm, Ivan Tcherepnin, Lee Hyla*, and Louis Andriessen

Monday, 30 July, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Theodore Antoniou, conductor
Works by Witold Lutoslawski, Harrison Birtwistle, Ronald Perera, and Igor Stravinsky

Tuesday, 31 July, 8:30 p.m.: Theatre-Concert Hall
Rafael Druian, Joseph Silverstein, and Joel Smirnoff, violin; Edwin Barker, double bass; Benjamin Pasternack and Yehudi Wyner, piano
Works by Harold Shapero, Joan Tower, Gunther Schuller, Ellen Taafe Zwilich, and Hans Werner Henze

Wednesday, 1 August, 8:30 p.m.: Theatre-Concert Hall
Berkshire Music Center Orchestra
Gunther Schuller, conductor
Works by George Walker*, Todd Brief, John Harbison, and Nikos Skalkottas

*commissioned by the Berkshire Music Center for this Festival; first performance

All events except the Joel Krosnick-Gilbert Kalish recital on 26 July and the Boston Symphony Orchestra concert on 29 July, both of which require Berkshire Festival Tickets available at the Tanglewood box office, are free to Friends of Music at Tanglewood and open to the public for a $5 contribution at the Main Gate ($6 on 1 August).

Shostakovich was then a teacher at the Leningrad Conservatory. In May he had sent his wife and their two children to their dacha outside the city, near the Gulf of Finland, where they normally spent the summer, while he finished up his academic duties at the conservatory. On a fateful 22 June he had remained in the city to give an examination and then attend a soccer match, one of his favorite non-musical pastimes. There was no game. On that day, Germany invaded Russia, and all such activities were cancelled. Like many other inhabitants of Leningrad, Shostakovich joined in digging trenches at the entrances to the city. Later he joined the civilian defense force, working as a fireman.

At the same time he continued composing. In addition to some small pieces—songs and the like—for immediate practical use, he began work in August on a large symphony. He played over portions of the first movement for his friend Ivan Sollertinsky, who was then conducting the Leningrad Philharmonic. On 22 August the orchestra and Sollertinsky were evacuated to Novosibirsk. A week later Shostakovich wrote to tell him he had finished the first movement of the symphony and that he and his family expected to leave Leningrad shortly. Just two days later the German army cut off the last rail link between Leningrad and the rest of the country; this event marked the beginning of the 900-day blockade.

From September 1941 to February 1943, Leningrad, a city of three million people, was surrounded by an enemy army and condemned to death by starvation. Somewhere between 600,000 and a million people died, mostly from cold and hunger, during that terrible period, described by Harrison Salisbury as "the greatest and longest siege ever endured by a modern city, a time of trial, suffering and heroism that reached peaks of tragedy and bravery almost beyond our power to comprehend." Yet during this time, theaters and orchestras, decimated in ranks though they were, continued to mount performances to sustain the spirit of the city. They must have been ragged, and they were certainly anything but lavish. Still, they testify magnificently to the power of human spirit.

In the first months of the siege, Shostakovich and his family were still inside the city. He continued his work with the fire brigade and spent his spare time composing the massive score for his new symphony. On 17 September he was

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resistance to Nazi aggression made it eagerly sought for by performers in all Allied countries. England heard it first under the direction of Henry Wood. For the first American performance, the score and orchestral parts were microfilmed and flown to New York, where they were prepared for the use of Toscanini's NBC Symphony Orchestra broadcast. When the entire country heard the work on 19 July 1942, it had an electrifying effect. Carl Sandburg wrote an open letter to the composer for the Washington *Post:*

> All over America last Sunday afternoon goes your Symphony No. 7, millions listening to your music portrait of Russia in blood and shadows.
>
> The world outside looks on and holds its breath.
>
> And we hear about you Dmitri Shostakovich—we hear you sit there day after day doing a music that will tell the story. . . . Your song tells us of a great singing people beyond defeat or conquest who across years to come shall pay their share and contribution to the meanings of human freedom and discipline.

So intense was the interest in this symphony composed under such dramatic circumstances that Shostakovich's portrait even appeared on the cover of *Time,* in a pose that showed the composer wearing his fireman's hat from the Leningrad civilian defense force! The symphony was performed at Tanglewood that summer, too—though not by the Boston Symphony Orchestra, which, owing to the war, was not in residence. But Serge Koussevitzky had insisted that the Berkshire Music Center—the educational arm of Tanglewood—should go on as planned, and it was with the BMC Orchestra that Koussevitzky conducted his first per-

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The July 1942 cover of "Time" showing Shostakovich in his fireman's helmet

formance of the Shostakovich Seventh. This took place on 14 August in a gala concert dedicated to Russian war relief; it was the first concert performance of the symphony—as opposed to a radio broadcast—in the western hemisphere. Every major orchestra in the country programmed the symphony that season; there were sixty-two performances throughout the United States. Koussevitzky scheduled it repeatedly in Boston and on tour.

But no performance anywhere can have been as moving as the first hearing of the symphony in Leningrad, the city to which Shostakovich dedicated the score. It took place on 9 August 1942, while the siege was still going on. The orchestra had to be assembled from wherever players could be found. The only orchestra remaining in Leningrad was the one connected with the radio station, and it had dwindled to fifteen players. Conductor Karl Eliasberg had posters put up, asking for other musicians within the city to report to the Radio Committee. When the score arrived—flown in on one of the transport planes carrying medical supplies—Eliasberg discovered that he was still short of the required number of players. To fill out the orchestra, the military command released musicians from the units actively fighting in the front lines. The performance was broadcast by radio to the entire city, with loudspeakers set up in public areas so that all could hear.

After its first season, at least in the West, the Shostakovich Seventh had few performances indeed. The Boston Symphony gave a single group of performances in 1948 under Leonard Bernstein. Otherwise, the symphony dropped out of the repertory almost as fast as it had entered. There were reasons for that, of course. The symphony is very long and directly tied to a historical event that was rapidly receding into the past. And despite its evident passion, it was not favorably received by all critics even at the very beginning. Westerners in particular, contrary to their Russian counterparts, tended to regard the work as second-rate. Ernest Newman created the *bon mot* at the time that Shostakovich's symphony could be located on the musical map "between so many degrees of longitude and so many degrees of platitude." The work has generally been regarded as too long to sustain its musical ideas—particularly the notorious "war" passage in the first movement, in which a simple tune is reiterated over and over again (like Ravel's *Boléro*) with an ever-larger orchestral coloring. Shostakovich, it is true, wrote the symphony at great speed, but he was not slipshod in his work. It is important to remember that he was writing for a group of people who were caught up in the immediacy of war—just as he was during the first stages of the composition. And for these people, the symphony worked.

A somewhat different view of the symphony comes from the recently published book *Testimony,* which claims to be the memoirs of Shostakovich "as related to and edited by Solomon Volkov"; they were smuggled out of the Soviet Union and published first in English in 1979. There has been much debate about the authenticity of the memoirs, the Soviet government in particular claiming that they are a forgery. But many details and viewpoints attributed to the composer in the book have been confirmed by long-time friends such as the late conductor Kiril Kondrashin, who emigrated to the West. According to Volkov's book, then, Shostakovich recalled that the inspiration for the Seventh Symphony had come well before the German attack on Russia, though that event certainly played a part in its final form.

> I've heard so much nonsense about the Seventh and Eighth Symphonies. . . . Everything that was written about these symphonies in the

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first few days is repeated without any changes today, even though there has been time to do some thinking. . . . Thirty years ago you could say that they were military symphonies, but symphonies are rarely written to order, that is, if they are worthy to be called symphonies.

I do write quickly, it's true, but I think about my music for a comparatively long time, and until it's complete in my head I don't begin setting it down. . . . The Seventh Symphony had been planned before the war and consequently it simply cannot be seen as a reaction to Hitler's attack. The "invasion theme" has nothing to do with the attack. I was thinking of other enemies of humanity when I composed the theme.

Naturally, fascism is repugnant to me, but not only German fascism, any form of it is repugnant. Nowadays people like to recall the prewar period as an idyllic time, saying that everything was fine until Hitler bothered us. Hitler is a criminal, that's clear, but so is Stalin.

I feel eternal pain for those who were killed by Hitler, but I feel no less pain for those killed on Stalin's orders. I suffered for everyone who was tortured, shot, or starved to death. There were millions of them in our country before the war with Hitler began.

The war brought much new sorrow and much new destruction, but I haven't forgotten the terrible prewar years. That is what all my symphonies, beginning with the Fourth, are about, including the Seventh and Eighth.

Actually, I have nothing against calling the Seventh the Leningrad Symphony, but it's not about Leningrad under siege, it's about the Leningrad that Stalin destroyed and that Hitler merely finished off.

The majority of my symphonies are tombstones. Too many of our people died and were buried in places unknown to anyone, not even their relatives. It happened to many of my friends. . . . I think constantly of those people, and in almost every major work I try to remind others of them.



Soviet composers Sergei Prokofiev, Dmitri Shostakovich, and Aram Khachaturian in 1945



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In the composer's view, then, the *Leningrad* Symphony is to be considered more a requiem than a piece of rabble-rousing jingoism. The "war" section of the first movement is atypical of the work as a whole, though it has drawn most of the critical opprobrium and has diverted attention from the rest of the work. Shostakovich evidently planned to give the four movements titles at first, but later thought better of the idea. The planned titles were supposed to have been "War," "Reminiscence" (of pleasant happenings), "Native Expanse," and "Victory." It is clear at once that the middle two movements have little direct connection with the war, and even in this early version of the program Shostakovich noted that the first-movement recapitulation was "a funeral march, a deeply tragic episode, a mass requiem," which would accord well enough with his ideas as quoted by Volkov.

The first movement is evidently the most programmatic of the entire symphony—at any rate, its musical shape is distorted by ideas that seem not to be directly connected to the discourse of its exposition. The opening theme is warm and vigorous, the musical ideas undergoing a confident expansion in striking contrast to the second theme, which is both simple and direct. At the point where a development would be expected we have an interruption: over a barely perceptible snare drum rhythm, the strings, half plucked and half played with the wood of the bow, snap out a crisp marchlike theme that will dominate the entire central passage of the movement. It assimilates two phrases built of descending scales that sound for all the world like a quotation from Lehár's popular operetta *The Merry Widow.** This could be interpreted as a specific though ironic reference to the German armies marching on Leningrad—and, indeed, it has generally been so interpreted. The drum rhythm is repeated over and over while the "war march" grows darker and heavier with a more and more elaborate orchestration. The climax of the development is fused impressively with the beginning of the

*The tune is from Danilo's entrance song, *"Da geh' ich zu Maxim"* ("I'm going to Maxim's"). According to Volkov, this tune contained an "in joke" for Shostakovich's friends. In Russia, the tune was sung to the words *"poidu k Maksimy ya"* ("I'll go see Maxim"), which could have been applied within the family to the composer's young



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recapitulation, where Shostakovich first suggests the character of the symphony as a requiem by reworking the second theme into a reflective Adagio of lamentation.

The two middle movements are more easily understood in traditional symphonic terms than the first. The second movement is a lyrical foil to the power of the full orchestra that dominated so much of the opening. The new theme that soon appears in the oboe is ingratiating, though Shostakovich inserts rhythmic irregularities and unexpected inflections of the melody that keep the movement alive. The middle section is a vigorous interruption, occasionally martial in character.

The third movement begins with sustained chords for the winds (and harps) that recall Stravinsky's ritual mode, followed by a wonderfully simple flute melody. The middle section is a sharp interruption in this lyrical mood; once again the dotted rhythms and the heavier orchestration suggest darker deeds that drive out the human directness of the main theme, though that makes its way back at the end.

The finale is not at all the kind of tub-thumping glorification of military power that we might expect from the wartime composition. Indeed, it is here that the composer's later comments as published in *Testimony* seem most germane. The build-up of energy from the quiet beginning is gradual and carefully controlled. Then, after an extended climax for full orchestra, the instruments drop away gradually, leaving only a single violin line. Now a new musical paragraph gives rise to a feeling of mass mourning, which finally turns into the symphonic peroration of the coda.

son, Maxim. The constant reiteration of this tune in the development of the symphony had another musical echo. At the time of Toscanini's broadcast performance, Béla Bartók was working on his Concerto for Orchestra on a commission from Serge Koussevitzky for the Boston Symphony. He listened to the broadcast performance and was outraged by what he regarded as the utter simple-mindedness of the first movement's development, so he incorporated the same tune from Lehár in his new score, where he treated it in a savage parody; it is the "interruption" in the "Interrupted Intermezzo," the fourth movement of Bartók's work.



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It is worth quoting once again from the Shostakovich memoirs apropos of this last movement:

> [I]t's ridiculous to speak of a triumphal finale in the Seventh. There's even less basis for that [than in the Fifth], but nevertheless, the interpretation does appear.
>
> Words are some protection against absolute idiocy, any fool will understand when there are words. There's no total guarantee of that, but a text does make the music more accessible. The premiere of the Seventh is proof of that. I began writing it having been deeply moved by the Psalms of David; the symphony deals with more than that, but the Psalms were the impetus. I began writing. David has some marvelous words on blood, that God takes revenge for blood. He doesn't forget the cries of the victims, and so on. . . . And if the Psalms were read before every performance of the Seventh, there might be fewer stupid things written about it.

There are few Shostakovich works that are harder to approach objectively today. The Seventh Symphony was a response to a particularly tragic period in history, especially in Russia. Shostakovich's music cannot be heard simply as an abstract composition without completely overlooking the aesthetic of the musical expression of the composer and of his culture. While we may listen to this music as we do any other—seeking to understand its shape and expression in terms of melody, harmony, rhythm, and orchestral color—we must also keep in mind the particular historical context in which the work was composed in order to have any hope of receiving the message that the composer has written.

—Steven Ledbetter

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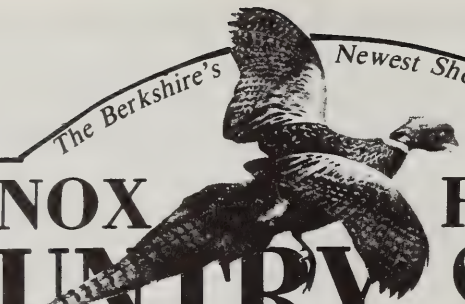
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Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, San Francisco, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He has appeared regularly as soloist with the Boston Symphony, and he has conducted the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980, their first tour of Japan in the spring of 1983, and their most recent European tour this past May. He has participated with the Chamber Players in recordings for RCA, Deutsche Grammophon, and Nonesuch; he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish; and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

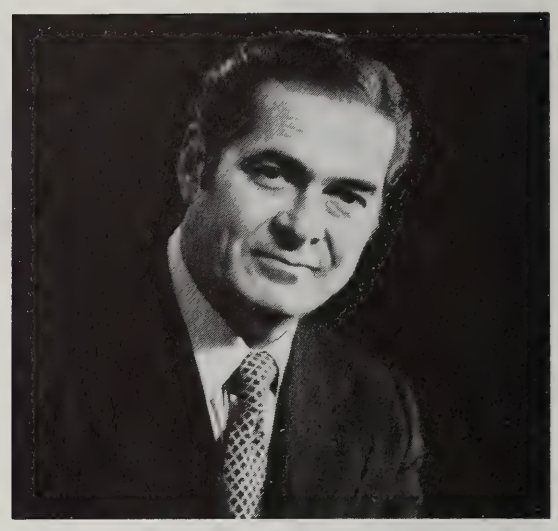
Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. He is also music director of the Worcester Symphony and artistic advisor of the Baltimore Symphony Orchestra. At the end of the BSO's European tour this September, Mr. Silverstein will relinquish his Boston Symphony position to take up full-time duty as music director of the Utah Symphony Orchestra. He will continue his association with the BSO, however, by teaching at the Berkshire Music Center as an artist-in-residence.

Jules Eskin



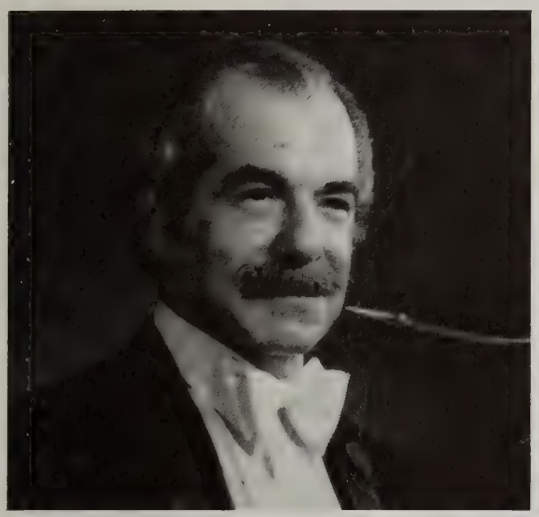
Born in Philadelphia, BSO principal cellist Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston Symphony Chamber Players and is on the faculties of the Berkshire Music Center at Tanglewood and the New England Conservatory of Music. He has been soloist with the Boston Symphony Orchestra on many occasions, and he has also been heard in solo and chamber music recital in Symphony Hall and at Tanglewood.

Ralph Gomberg



Ralph Gomberg, the Boston Symphony Orchestra's principal oboe, comes from a highly musical family. He is the youngest of seven children, five of whom graduated from the Curtis Institute of Music. His brother Harold was principal oboe of the New York Philharmonic for thirty-four years. At the age of fourteen, Ralph Gomberg was the youngest student ever accepted by the renowned oboist Marcel Tabuteau. Following his studies at the Curtis Institute, he was appointed, at age eighteen, principal oboe of the All-American Youth Orchestra under Leopold Stokowski. After service in the Navy in World War II he became principal oboe of the Baltimore Symphony, the New York City Center Orchestra under Leonard Bernstein, and the Mutual Broadcasting Orchestra. Mr. Gomberg joined the Boston Symphony Orchestra in 1950. He teaches at Boston University and at the Berkshire Music Center at Tanglewood.

Sherman Walt



Sherman Walt, principal bassoon of the Boston Symphony Orchestra, studied music at the University of Minnesota under the sponsorship of Dimitri Mitropoulos, and at the Curtis Institute, where his teachers included Ferdinand Del Negro and Marcel Tabuteau. Before joining the BSO in 1952, he was principal bassoon of the Chicago Symphony. Formerly professor of music at Boston University, Mr. Walt now teaches at the New England Conservatory of Music in Boston and the Berkshire Music Center at Tanglewood. He has recorded the Mozart Bassoon Concerto with Seiji Ozawa and the Boston Symphony Orchestra for Deutsche Grammophon.

Leon Fleisher



On 16 September 1982, Leon Fleisher played Franck's Symphonic Variations with Sergiu Comissiona and the Baltimore Symphony at the gala opening of the orchestra's new Joseph Meyerhoff Symphony Hall while millions watched the live nationwide telecast. One of the most significant recent musical events, this was Mr. Fleisher's first public performance of the traditional piano literature in nearly twenty years; select engagements with other orchestras that season included the New York Philharmonic, the Los Angeles Philharmonic, Pittsburgh Symphony, San Francisco Symphony, Toronto Symphony, Atlanta Symphony, Dallas Symphony, Denver Symphony, and Winston-Salem Symphony. Born in San Francisco, Leon Fleisher began playing the piano when he was four and was accepted as a pupil of Artur Schnabel when he was nine. At sixteen, he made an historic Carnegie Hall debut performing the Brahms First Piano Concerto with Pierre Monteux and the New York Philharmonic, and in 1952 he became the first American to win a major European competition, receiving first prize in the prestigious Queen Elisabeth of Belgium International Competition. For the next dozen years he performed constantly through-



Photograph by Herb Snitzer

Continuing a tradition, host Robert J. Lurtsema offers Tanglewood previews as a regular summertime feature of Morning pro musica, which is broadcast every day from seven until noon.

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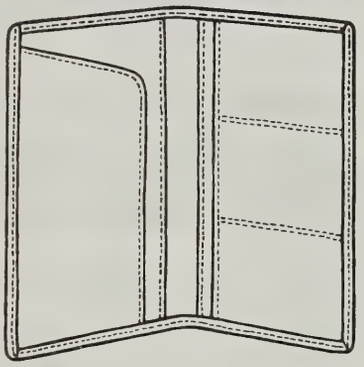
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out the world. He was the favorite collaborator of George Szell, recording with Szell and the Cleveland Orchestra the five Beethoven concertos, both Brahms concertos, the Grieg and Schumann concertos, the Franck Symphonic Variations, the Rachmaninoff Rhapsody on a Theme by Paganini, and the Mozart C major concerto, K.503; all of these performances are still currently available. In 1959, Mr. Fleisher was named by the Ford Foundation as one of the "ten top U.S. concert artists representing America's musical resources at their highest level." At the height of his career during the 1964-65 season, he performed twenty-two concerts in New York alone and was about to tour the Soviet Union with Szell and the Cleveland Orchestra. It was at this time that he arrived at the most difficult decision of his life: not only to cancel the tour, but to withdraw from concertizing. A muscular problem in his right hand and forearm had made it increasingly difficult and finally too painful to play the piano. The degree to which his seventeen-year absence was felt was clearly evident in the welcome he received in Baltimore in September 1982.

Since 1959, Mr. Fleisher has held the Andrew W. Mellon Chair at the Peabody Conservatory of Music. With his former student Dina Koston he co-founded the Theater Chamber Players of the Kennedy Center in 1967, and he became music director of the Annapolis Symphony in 1970. That summer he made his New York conducting debut at the Mostly Mozart Festival, and he was associate conductor of the Baltimore Symphony for five years beginning in 1973. He has also conducted the orchestras of Boston, Pittsburgh, Cleveland, San Francisco, Vancouver, and Brussels, among others. He has made regular appearances in chamber music and with orchestras performing the left-hand piano literature, and he has served on the juries of the most important international competitions. In September 1982, he began serving as adjunct professor at the University of Michigan, Ann Arbor. Between 1954 and 1962, Mr. Fleisher appeared with the Boston Symphony Orchestra to perform the two Brahms concertos, the Beethoven Third and Fourth concertos, the Mozart A major, K.488, and the Franck Symphonic Variations. His most recent appearance with the orchestra was as conductor, at Tanglewood in July 1971.

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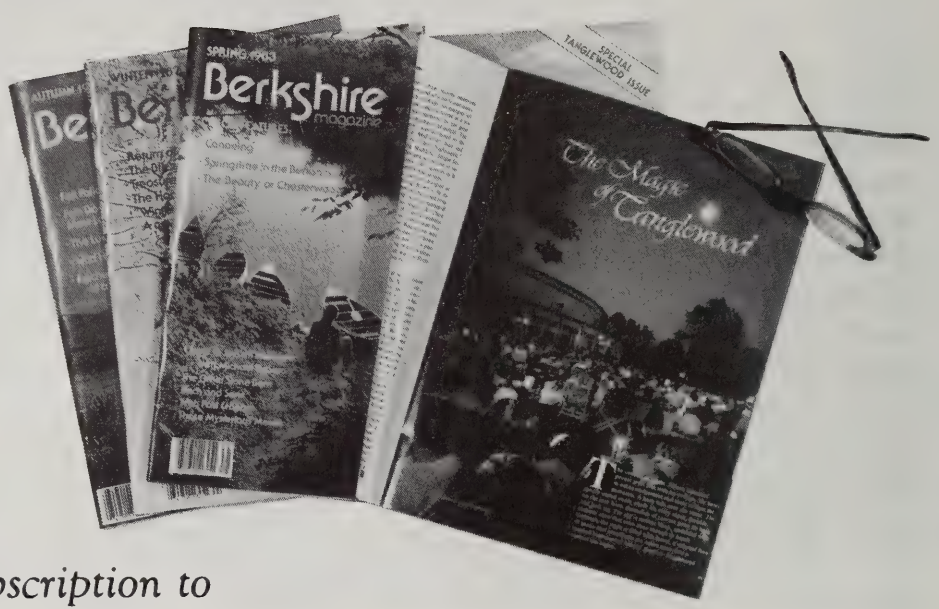
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Leonard Slatkin



The 1983-84 season was Leonard Slatkin's fifth year as music director of the Saint Louis Symphony, continuing a fifteen-year association during which he progressed from assistant conductor to associate, and from associate principal to principal guest conductor before becoming music director. In 1969 he founded the Saint Louis Symphony Youth Orchestra, a group internationally acclaimed for its European performances. During his association with the Saint Louis Symphony, Slatkin also completed two years as music director of the New Orleans Philharmonic while remaining music advisor, and he was named principal guest conductor of the Minnesota Orchestra, continuing as artistic director for its summer season. In constant demand as a guest conductor, his engagements include nearly every major orchestra and important summer festival in North America as well as abroad, and in January 1980 he was named "Musician of the Month" by High Fidelity/Musical America.

Son of violinist-conductor Felix Slatkin and cellist Eleanor Aller, Leonard Slatkin was raised in Los Angeles. He began violin at three, switched to piano at eight, and later turned to conducting, studying first with his father and then with Walter Susskind. He subsequently became a student of Jean Morel at Juilliard and made his conducting debut leading the Youth Symphony Orchestra of New York at Carnegie Hall when he was twenty-two. A year later he was appointed assistant conductor of the Saint Louis Symphony. In 1974, Mr. Slatkin attracted nationwide attention with his New York Philharmonic debut when he substituted at very short notice for an ailing Riccardo Muti. He made his European debut in November 1974 conducting the Royal Philharmonic Orchestra in the absence of the late Sir Adrian Boult. In the years since then, his guest appearances have brought him to Atlanta, Cleveland, Cincinnati, Dallas, Denver, Detroit, Houston, Los Angeles, Montreal, Philadelphia, San Francisco, and Toronto, and to Europe for engagements with the Amsterdam Concertgebouw, the Berlin Radio Orchestra, and the Vienna Symphony. He has also led orchestras in Kiev, Riga, and Tallin in the USSR, in Warsaw, and in Prague, and he made his Berlin Philharmonic debut in April 1983. His releases of music by Debussy, Ravel, Dvořák, Grieg, Bizet, and Mahler on the digital Telarc label have earned considerable critical praise, and a recent Telarc release of music by Vaughan Williams and other composers made *Billboard* magazine's "Top 40" best-selling classical album charts. In May 1982, Mr. Slatkin also began recording for the Nonesuch label.

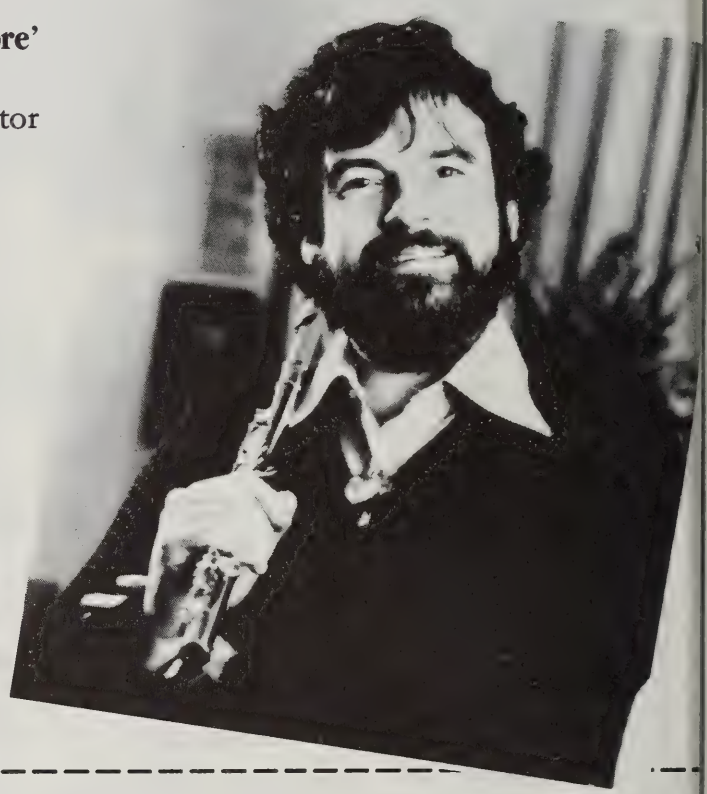
In May 1980, Leonard Slatkin was awarded the first honorary doctorate in music ever given by the Saint Louis Conservatory and School for the Arts. In May 1981 he received an honorary doctorate of humane letters from the University of Missouri, St. Louis, and an honorary doctorate of music from Washington University. Mr. Slatkin made his first Boston Symphony appearances in January 1980. He returned to conduct the orchestra for his Tanglewood debut in July 1983.

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Bella Davidovich



Soviet-emigré virtuoso pianist Bella Davidovich arrived in the United States six years ago and has since established herself as a leading pianist of the day, having begun a major international career in the West after her sold-out debut at Carnegie Hall in 1979.
Ms. Davidovich's appearances during the 1983-84 season included the St. Louis Symphony in St. Louis and at Carnegie Hall in New York, and the orchestras of Toronto, Houston, Rochester, Atlanta, Buffalo, and San Antonio, as well as the Los Angeles Chamber Orchestra and the National Arts Centre Orchestra of Ottawa, recital engagements in Carnegie Hall and Los Angeles, and European appearances in Stockholm, Rotterdam, Copenhagen, Berlin, Paris, Brussels, Vienna, Frankfurt, Zurich, Helsinki, and The Hague. She gave four all-Chopin recitals at the Concertgebouw in Amsterdam, and her busy schedule also included the Casals Festival and an extensive tour of Finland. Ms. Davidovich's official American debut in October 1979 at Carnegie Hall was the first sold-out debut there since Sviatoslav Richter appeared at Carnegie Hall in 1961. She was invited to perform more than 140 engagements during the 1979-80 and 1980-81 seasons in the United States and Europe; during the latter season she performed nine times in New York alone, including the Mostly Mozart Festival at Lincoln Center, the Minnesota Orchestra at Carnegie Hall, the New York Philharmonic, and a Carnegie Hall recital.
Ms. Davidovich is an exclusive recording artist for Philips. Recent releases include Rachmaninoff's Rhapsody on a Theme of Paganini, the Saint-Saëns Piano Concerto No. 2, and the two Chopin concertos. She has also recorded music of Beethoven and Schumann.

Born into a family of musicians in Baku, Russia, Bella Davidovich displayed her rich musical talent at age three and began formal training at six, entering the Moscow Conservatory at eighteen. Three years later, in 1949, she won first prize in the Chopin Competition in Warsaw—the last Russian to be so honored—and her professional career was launched. She was highly regarded as one of Russia's foremost pianists for thirty years during which her career was largely confined to her homeland and parts of Europe. She performed with every major Russian conductor and appeared as soloist with the Leningrad Philharmonic for twenty-eight consecutive seasons. In 1978, Ms. Davidovich emigrated to the United States and settled in New York City, where she was recently appointed to the faculty of the Juilliard School. This week brings her first performance with the Boston Symphony Orchestra.

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Thursday, 12 July at 8:30

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MOZART — Sonata in D for two pianos, K.448(375a)
- Allegro con spirito
- Andante
- Allegro molto

RAVEL — *Ma Mère l'oye (Mother Goose)*
- Pavane of the Sleeping Beauty
- Tom Thumb
- Laideronnette, Empress of the Pagodas
- Conversations of Beauty and the Beast
- The Fairy Garden

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STRAVINSKY — Capriccio
- Presto—
- Andante rapsodico—
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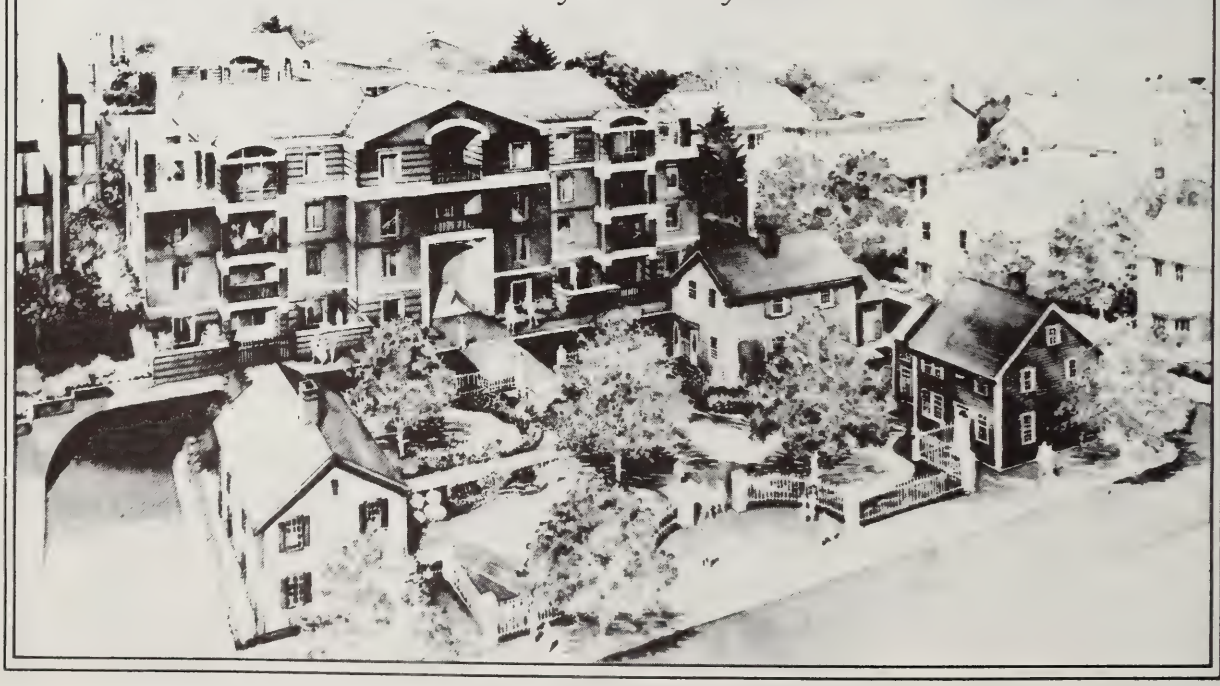
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Notes

After **Mozart** moved to Vienna in 1781, he made his living in part by giving piano lessons; one of his pupils, Josepha von Auernhammer, was, according to the composer, seriously in love with him, even to the point of spreading the word, it seems, that they were to be married. Mozart's own description of the girl, in a letter to his father recounting this situation, is nothing short of brutal:

> If a painter wanted to portray the devil to the life, he would have to choose her face. She is as fat as a farm-wench, perspires so that you feel inclined to vomit, and goes about so scantily clad that really you can read as plain as print: "Pray, do look here." True, there is enough to see, in fact, quite enough to strike one blind; but—one is thoroughly well punished for the rest of the day if one is unlucky enough to let one's eyes wander in that direction—tartar is the only remedy! So loathsome, dirty and horrible! Faugh, the devil!

Nonetheless she was a talented pianist of more than mediocre attainments; Mozart dedicated a set of six violin and piano sonatas (published as Opus II) to her, played his two-piano concerto in E-flat, K.365, with her, and wrote the two-piano sonata in D, K.448(375a) specifically to play with her. The sonata, composed in November 1781, is one of Mozart's liveliest and most brilliant creations, artfully playing off the two piano parts in dialogue with one another, like a comic opera composed for two keyboards.

As an adult **Ravel** could and did penetrate the world of childhood as few composers before or since. It may be that his empathy came through a shared passion for toys—especially the mechanical kind—or simply because Ravel, who was always painfully sensitive about his small stature, felt more comfortable with persons still smaller than himself. His sensitivity to the child's point of view is especially apparent in his masterly and charming opera *L'Enfant et les sortilèges*, which deals with the experience of a naughty child whose long-mistreated toys come to life to teach him a lesson. It is also revealed in his response to a series of illustrations of French fairy tales, which he used as the basis of a suite of simple four-hands piano pieces called *Ma Mère l'oye (Mother Goose)* designed as a gift for Mimi and Jean Godebski, the children of his friends Ida and Cipa Godebski. The children were fairly accomplished pianists, but the work Ravel wrote for the two of them to play together risks slightness of substance in its simplicity of technique. Nonetheless it is charming and clearly characterized throughout.

Most of the fairy tales drawn upon as subjects for the suite are by Perrault, the French master of the genre. The *Pavane de la belle au bois dormant (Pavane of the Sleeping Beauty)* is a graceful dance, exceedingly brief and almost totally diatonic (this is surprising, considering Ravel's reputation for chromaticism). *Petit Poucet (Tom Thumb)* is a bit of a narrative of little Tom Thumb lost in the forest and casting out breadcrumbs to leave a trail for himself, only to find that the birds have eaten them all up. This movement is filled with ingenious invention, as in the melody representing poor Tom, which proceeds from 2/4 to 3/4 to 4/4 to 5/4 in meter as he gets progressively more bewildered and lost. *Laideronnette, impératrice des pagodes (Laideronnette, Empress of the Pagodas)*, after a tale by Mme. d'Aulnoy, indulges in a bit of orientalism (the upper part being written entirely for the black keys of the piano, producing automatically a pentatonic melody), with repetitive figures lending a genuinely Eastern air. *Les Entretiens de la belle et de la bête (Conversations*

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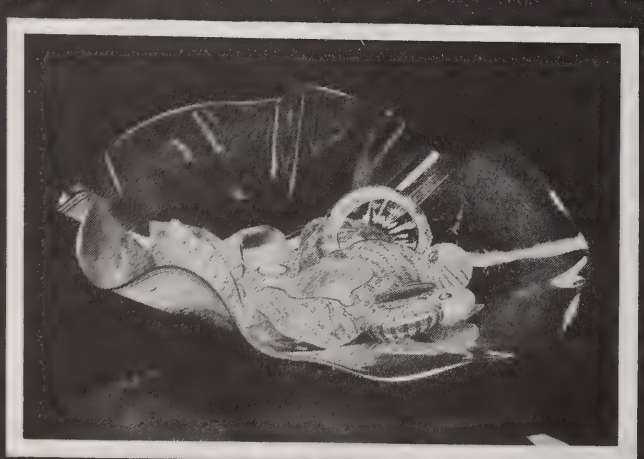
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of Beauty and the Beast) has generally been regarded as the favorite movement of the suite, if only because of the unchanging popularity of the fairy tale that inspired it. Beauty has a graceful waltz, to which the Beast contributes some inevitable growling. *Le Jardin féerique (The Fairy Garden)* concludes the suite with the same kind of quiet and utter simplicity as characterized the opening.

Of all the composers in the Russian tradition, **Stravinsky** felt closest to Tchaikovsky. This feeling was only confirmed when, in 1928, he composed his ballet *The Fairy's Kiss*, based on the music of Tchaikovsky. After completing that task, which he found to be a sympathetic and delightful one, Stravinsky wished to write some of his own music with the melodic quality and charm of Tchaikovsky's. He also felt the need of a new piano concerto, since he had already performed his Piano Concerto of 1924 many times in Europe and America. The result was the Capriccio for piano and orchestra, composed between December 1928 and September 1929. In addition to the full score of the work, Stravinsky also published his own reduction for two pianos, which had actually been the original form of the piece preceding the stage of orchestration. The Capriccio is a charming bow to the convention of the Baroque concerto grosso, in which the body of strings contains its own solo ensemble within itself, adding another measure of variety to the color of the score. He composed what became the last movement, the Allegro capriccioso, first. It became the germ of the entire composition and eventually dictated the title of the whole. Throughout the work the piano has a less percussive part than had been the case in the earlier concerto. Though no one would ever confuse Stravinsky's music with Tchaikovsky's, the influence of the earlier master as Muse makes itself everywhere felt.

Surely the most unusual commission that choreographer George Balanchine ever received was to direct a dance for the elephants of the Barnum & Bailey Circus in 1942. Balanchine was told that he could have any music he chose for this act. He evidently called Stravinsky on the telephone and asked him to compose music for a dance. "What kind of music?" asked the composer. "A polka." "For whom." "Elephants." "How old?" "Young." "If they are very young, I'll do it." And so Stravinsky's delightful *jeu d'esprit* came to be written for its most unlikely audience. The *Circus Polka* maintains a strict 2/4 meter throughout (something that is otherwise rare in Stravinsky, but perhaps he thought the elephants would have trouble counting!), and he quotes a familiar phrase from Schubert's *Marche militaire* as a contrasting theme. The premiere took place in Madison Square Garden in the spring of 1942 and highlighted Modoc, the "premiere ballerina" of the pachyderms. The act was given some 425 times! Though it was originally performed by the Barnum & Bailey circus band, Stravinsky composed the score (as he did all his music) at the piano and published his own piano reduction of the music.

—Steven Ledbetter

Weekend Prelude

Friday, 13 July at 7

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

GILBERT KALISH, piano

HAYDN — Sonata in E-flat, Hob. XVI:49
- Allegro
- Adagio e cantabile
- Finale: Tempo di Minuet

SCHUBERT — *Drei Klavierstücke*, D.946
- Allegro assai
- Allegretto
- Allegro

Baldwin piano

Week III

Notes

The span of **Haydn**'s music for keyboard, from the earliest tiny pieces roughly in the style of the Baroque suite to the last piano sonatas, traces a stylistic development that is nothing short of dramatic. The keyboard always served as Haydn's workshop, a private place where he could imagine the hitherto unimagined. The fact that he was not a virtuoso performer, writing pieces for the mere display of his own powers, meant that his keyboard music aimed at the solution of an artistic or expressive problem, not one of execution. By the time he was composing his last piano sonatas, he had himself created a new world of musical expression.

The E-flat sonata (identified in the Hoboken catalogue as XVI:49, but also known, confusingly, as No. 59 in the standard edition by Christa Landon and as No. 44 in The New Grove), is among the last works that Haydn was to compose for the medium. This particular sonata had an unusual history, in that Haydn composed it in parts at two different times and gave it two different dedications—one public, one private. He began the work apparently in 1789, intending it for his close friend and admirer Marianne von Genzinger, the wife of Prince Esterházy's physician, a very attractive and charming woman then in her middle thirties, who was a knowledgeable music-lover and a fine singer and pianist.

The public dedication, though, is to Anna de Jerlischek, a housekeeper at the Esterházy court and wife of Johann Tost, a violinist in the court orchestra to whom Haydn had dedicated three sets of string quartets. This lady, whom Haydn called "Mademoiselle Nanette," had asked the composer to write a piano sonata that she could give as a gift to Marianne. Haydn agreed to write the sonata, but

in order not to lose the lady's favor he concealed from her the fact that he was already writing a sonata for Marianne. He had in fact already composed two of the movements. The commission gave him the impetus to finish the work, which he did on 1 June 1790. Three weeks later he wrote to Marianne to explain:

> This sonata was destined for Your Grace a year ago, and only the *Adagio* is quite new, and I especially recommend this music to your attention, for it contains many things which I shall analyze for Your Grace when the time comes; it is rather difficult but full of feeling.

The sonata is more spacious and perhaps less overtly dramatic than some of Haydn's other late keyboard sonatas, but there is nonetheless a finely calculated tension, especially in the last stages of the first movement's development section which grow from a brief rhythmic gesture that first appeared at the end of the exposition. The slow movement—written last, as Haydn noted—is wonderfully expressive, with melting chromatic sideslips in the melody and sudden shifts to the minor. The finale is the movement most redolent of the *ancien regime:* a minuet of rather more stately character than one expects of a sonata finale, though deepened in expression by the unusual key (for the time) of E-flat minor in one passage.

Franz Schubert was, like Haydn, a pianist who was not a virtuoso at the instrument. His large output of piano compositions, from large sonatas to small dance movements, was not generally intended for solo recitals (a type of concert-giving that scarcely existed in his day) but rather for the pleasure of music-making in smaller circles. The number of these pieces also reflects Schubert's own overwhelming urge to compose. In the last five years of his short life, Schubert turned to the piano more and more for short character pieces, some of which he published as *Moments musicals* or as the two sets of impromptus, Opus 90 and Opus 142. The term "impromptu" for such works is liable to give the wrong impression—that these pieces were dashed off, improvised at the piano, then transcribed and published. Though Schubert may well have conceived the works at the keyboard, the final products are carefully polished and refined, bespeaking careful attention to musical balance and seamless construction. The Three Piano Pieces, D.946, may have been planned as part of yet another set of four "im-

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promptus," though we can never know for sure, since Schubert died before he could publish them. They were probably begun in April or May of 1828, and they seem to have taken their final shape by September, only a few months before the composer's death.

After Schubert's death, the three pieces were completely overlooked for forty years. Anton Schindler (Beethoven's amanuensis, who also prepared a list of Schubert's works of 1828 after the composer's death) referred to the existence of a sonata in E-flat minor, which must refer to these three piano pieces, though they were assuredly never intended to be regarded as a sonata. The three pieces did not see the light of publication until 1868, when a Schubert devotee named Johannes Brahms had them published.

The Three Piano Pieces are all very much like the works contained in the better-known sets of impromptus. They are fairly short, predominantly lyrical, and built up of sections that present a distinctive musical character (hence the generic term "character pieces"). Usually they are in a simple ABA form (or a more extended ABACA), in which each section contrasts markedly with its neighbors. The opening Allegro assai, in E-flat minor, begins with a vigorous and assertive section that alternates effectively with a central Andante in the third-related key of B major. The second piece, Allegretto, is the most highly regarded of the three pieces. Its opening stanza, a relaxed barcarolle in E-flat major, actually comes from Schubert's opera *Fierrabras,* where it served as the ritornello to a number sung by the heroine and her maidens. The two contrasting sections are strikingly varied, the first a dramatic and stormy C minor, resolving to the major, and the second more broadly lyrical in A-flat minor and B minor, followed by a last return to the barcarolle of the opening. The final movement, a 2/4 Allegro in C major, is filled with fiery display in Hungarian style, tempered with a broader 3/2 middle section in D-flat, Schubert's favored Neapolitan harmonic relationship. The coda caps off the whole with a brilliant flourish.

—Steven Ledbetter

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WEBER	Overture to *Oberon*
BEETHOVEN	Piano Concerto No. 4 in G, Opus 58 Allegro moderato Andante con moto Rondo: Vivace HORACIO GUTIÉRREZ

INTERMISSION





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NOTES

Carl Maria von Weber
Overture to *Oberon*

Carl Maria Friedrich Ernst von Weber was born in Euten, Oldenburg, Germany, on 18 November 1786 and died in London on 5 June 1826. He began work on Oberon *in January 1825, completing the score shortly before the premiere, which he himself led at the Theatre-Royal, Covent Garden, London, on 12 April 1826. The opera came to America two-and-a-half years later, when it was produced in New York on 9 October 1828. The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

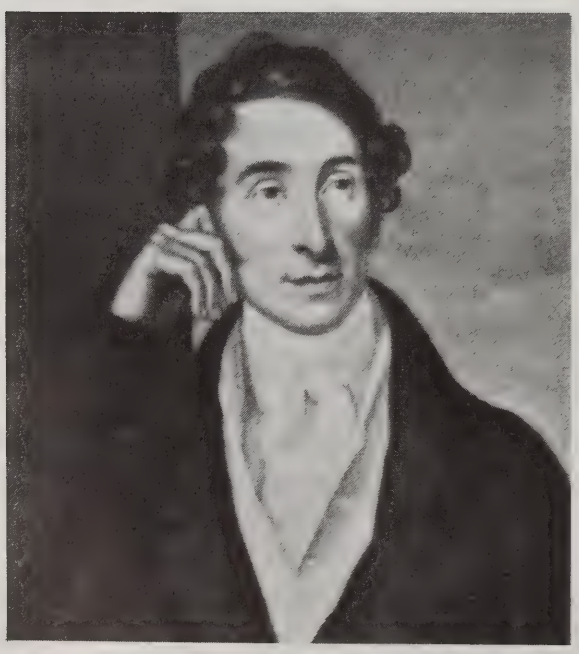
Weber was especially at home in the theater—after all, he was practically born in a theatrical trunk since his father was managing a touring dramatic company (consisting for the most part of his own grown-up children) at the time of the composer's birth. The unstable life of the vagrant actor seems to have stuck with him, even after he developed into one of the great piano virtuosos of his generation and had composed a large number of reasonably successful works. It was not until nine years before his premature death that he settled down, married, and accepted a permanent position as director of opera at the court of Dresden, which had long been one of the major musical centers in Germany but had lacked an operatic company and the vital moving force of a director to make things happen.

It was during his last nine years that Weber composed the three operas on which his reputation primarily rests—*Der Freischütz, Euryanthe,* and *Oberon.* The first of these is still a standard repertory piece in German opera houses (but it is not played nearly often enough outside of Germany), while the other two survive in performance almost entirely as overtures alone. *Der Freischütz* established the characteristic themes and sonorities of German romantic opera at a single stroke, but it remained in form a *Singspiel* (like Mozart's *Magic Flute* or Beethoven's *Fidelio*) with much of the plot development carried in spoken dialogue. Weber longed to write a more elaborate, full-scale opera, set to music throughout and employing the largest formal structures. *Euryanthe* was intended to be his masterpiece in this line, but Weber had the misfortune to choose a librettist, Helmina von Chézy, of truly awe-inspiring incompetence. (This poor lady was single-handedly responsible for the failure of two musical masterpieces: in addition to *Euryanthe,* she wrote a play called *Rosamunde,* to which Schubert wrote a rich and beautiful score of incidental music. The play was such a colossal flop that the score was stashed away in a closet and quite forgotten after Schubert's death. It was not until some forty years later that George Grove—he of the Dictionary—and Arthur Sullivan—later to be known as the last half of "Gilbert and"—turned up the manuscript while on a trip to locate missing Schubert scores.) The librettist made nine successive drafts of the libretto, at Weber's behest, and it was finally only through Weber's own further work on it that it proved manageable at all. The music was rich and glorious; it could easily have put German opera ahead by twenty years if it had been dramatically viable, for Weber was already anticipating the composer of *Lohengrin,* who learned a great deal from his predecessor's work.

Finally, in failing health and concerned that his family should be provided for after his death, Weber accepted a commission from an English impresario,

Charles Kemble, who, on the strength of the popularity of *Der Freischütz*, wanted a new Weber opera to open a theater he was building in London. Kemble gave Weber a free choice of subject, and the composer chose to convert Wieland's poem *Oberon*, which had appealed to him for years and offered all the possibilities he might desire for composing the brilliantly illustrative music that was his special strength. This time, too, there were libretto problems. The text was written (in English) by an English poetaster, James Robinson Planché, who converted Wieland's poem, carefully balanced between the world of fairies and mortals, between Orient and Occident, into a multi-scenic visual spectacle for the tired businessman, with little concern for the coherence of dramatic threads of plot. Weber intended to remodel the work for Germany (where Wieland's poem was an established classic), but he did not live long enough to do so.

As was typical of his practice, Weber composed the overture last and built it up out of important musical themes from the opera itself, not as a potpourri aimed at plugging the expected "hits" but rather as a musical summary to prepare the audience for the dramatic conflict to follow. No one listening to this vibrant music, suffused with the feel of nature, could guess that the young composer was dying by degrees and had, in fact, less than two months to live. The overture to *Oberon* is probably his very last composition. The overture opens with a horn call conjuring up the magic horn given to Huon of Bordeaux by Oberon, one of the most important "props" in the action to follow; at the same time the horn sets the romantic tone of the music instantly. The various passages used in the overture culminate in the climax of the great soprano aria, *"Ozean, du Ungeheuer!"* ("Ocean, thou mighty monster!"), sung by Rezia in the second act; even when the opera as a whole was unperformed, dramatic sopranos seized on this aria as



Carl Maria von Weber

a showpiece, a stylistic link between Fidelio's *"Abscheulicher!"* and the heroic soprano roles created a generation later by Wagner.

One of Weber's greatest admirers in his own day was Hector Berlioz, who noted that Weber's operas were not composed for the casual seeker of thrills (though we find musical thrills aplenty in them) but would please only "an audience of poets, with kings of intellect in the stalls."

—Steven Ledbetter

Ludwig van Beethoven
Piano Concerto No. 4 in G, Opus 58

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. The Fourth Piano Concerto was composed in 1805 and early 1806 (it was probably completed by spring, for the composer's brother offered it to a publisher on 27 March). The first performance was a private one, in March 1807, in the home of Prince Lobkowitz, and the public premiere took place in Vienna on 22 December 1808 with the composer as soloist. The American premiere took place at the Boston Odeon on 4 February 1854 with soloist Robert Heller and the Germania Musical Society conducted by Carl Bergmann. In addition to the solo piano, the score calls for one flute, two oboes, two clarinets, two bassoons, two horns, and strings; two trumpets and timpani are added in the final movement.

During the years immediately following the composition and private first performance of the *Eroica* Symphony, that overwhelming breakthrough in Beethoven's output, ideas for new compositions crowded the composer's sketchbooks, and one important piece after another was completed in rapid succession. Normally he worked on several pieces at a time during this fruitful period and assigned opus numbers as they were completed. The *Eroica* (Opus 55) was composed in 1803, though final touches were probably added early in the following year. From 1804 to early 1806, Beethoven was deeply engrossed in the composition and first revision of his opera *Leonore* (ultimately to be known as *Fidelio*), but this did not prevent him from completing as well three piano sonatas (including two of the biggest and most famous, the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57), the Triple Concerto (Opus 56), the Fourth Piano Concerto (Opus 58), and the *Razumovsky* string quartets, Opus 59. By the end of 1806, he had added the Fourth Symphony (Opus 60) and the Violin Concerto (Opus 61), and he had undertaken a good deal of work already on the piece that became the Fifth Symphony. Truly a heady outpouring of extraordinary music!

The opening of the Fourth Concerto's first movement went through some development before achieving its very striking final form, one of the most memorable beginnings of any concerto. Rather than allowing the orchestra to have its extended say unimpeded during a lengthy ritornello, Beethoven chose to establish the presence of the soloist at once—not with brilliant self-assertion (he was to do that in his next piano concerto), but rather with gentle insinuation, singing a quiet phrase ending on a half-cadence, which requires some sort of response from the orchestra. This response is quiet but startling, because it seems to come in the entirely unexpected key of B major, though that turns out simply to be a momentarily bright harmonization of the first melody note. Beethoven's original

intention had been to have the orchestra answer, conventionally, in G, though the B major did occur as a passing harmony during the orchestra's first phrase. His afterthought, reharmonizing the orchestra's phrase, produces a moment of rich poetry that echoes in the mind through the rest of the movement.

Having established his presence in the opening phrase, the soloist lapses into his customary silence while the orchestra completes the ritornello. This is the first orchestral ritornello in a Beethoven concerto that shows complete understanding of the symphonic ritornello as perfected by Mozart: though constantly feinting at distant keys, the music never really moves away from the tonic until the soloist enters; and the material presented not only offers ample scope for further development, it also reserves at least one important theme for the soloist. The entry of the soloist at the end of the ritornello tells us that this is going to be a movement on the grand scale, since the solo has a long period of suspenseful preparation—scales, trills, and the like—before actually plunging into the heart of the material already heard. The solo exposition is a reworking of the orchestral ritornello, but it conveys a sense of the greatest breadth and freedom as Beethoven expands on familiar ideas and modulates to the dominant for an entirely new theme (heard first in the strings, then in a chuckling variation on the piano). Surprises abound as the soloist works up to an extended trill, from which conditioning leads us to expect a fortissimo orchestral close leading on to the development. That close comes, to be sure, but not before the pianist coyly inserts a sweetly expressive version of a theme that is otherwise grand and overpowering. The soloist leads off the development on an unexpected pitch, reiterating the ubiquitous rhythmic pattern of the three eighth-note pickup and a downbeat

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Phyllis Curtin, Dean, Boston University School for the Arts, and Professor of Voice, School of Music
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which this concerto shares with the Fifth Symphony. The woodwinds continue the motive almost throughout the development, finally persuading the rest of the orchestra to go along in an intensification that leads to the pianist's fortissimo restatement of what had been poetic lyricism at the very opening.

The brief slow movement, with its strict segregation of soloist and orchestral strings (the remainder of the orchestra is silent), is so striking that it seems to demand explanation. It was no less a personage than Franz Liszt who interpreted the movement as Orpheus calming the Furies of the underworld. The image is more appropriate than most such explanations. Certainly the orchestral strings, with their perpetual unison and sharp staccati throughout (until the last few bars), avoid any feeling of softness or even humanity, while the piano urges and pleads with increasing urgency, finally overcoming the opposition of the strings sufficiently to end their hard unison, persuading them to melt into harmony. (Liszt no doubt came upon the image of Orpheus from Gluck's very similar musical treatment of the scene with the Furies in his *Orfeo;* there is, however, no evidence that Beethoven actually had this scene in mind when writing the concerto.)

The second movement ended in E minor. Beethoven establishes a direct link to the third movement—and a wonderful musical surprise—by retaining two of the notes of the E minor triad (E and G) and reharmonizing them as part of a chord of C major. Thus the rondo theme of the last movement always seems to begin in the "wrong" key, since by the end of the phrase it has worked its way around to the home key of G. This gives Beethoven special opportunities for witty musical sleight-of-hand, since his returns to the rondo theme throughout the movement will come through harmonic preparation, not of the home G, but

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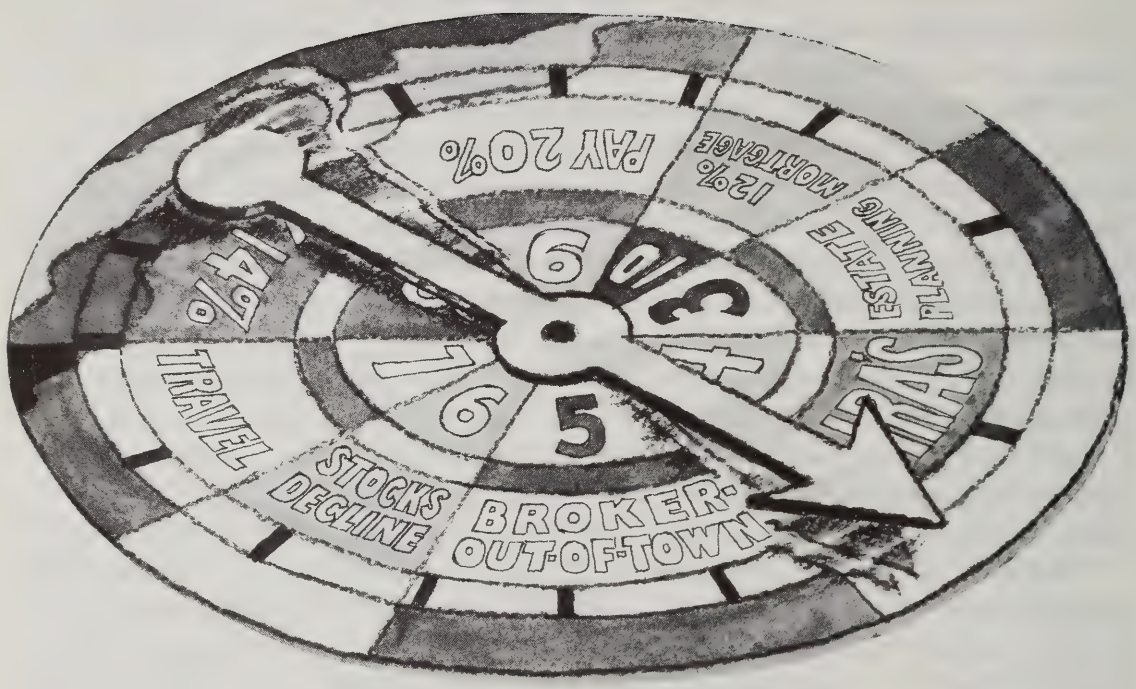
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of the "off-key" beginning of C. This movement, too, is spacious and rich in ideas, many of them developed from four tiny melodic and rhythmic figures contained in the rondo theme itself. Most of the movement rushes along at a great pace, though there is a smooth and relaxed second theme by way of contrast. Soon after this has been recapitulated, Beethoven offers a rich and rare moment of unusual (for him) orchestral color: under a continuing delicate spray of notes high up in the piano, the divided violas play a smoothed-out, almost rhythmless version of the main theme; it comes as such a surprise that they are almost through before we recognize what is happening. But this same smooth version of the crisp rondo theme recurs in the enormous coda, first in bassoon and clarinets, then—most wonderfully—in a canon between the piano's left hand and the bassoons and clarinets, before the final full orchestral statement of the theme brings the concerto to its brilliant close with some last prankish echoes.

—S.L.

Modest Mussorgsky
Pictures at an Exhibition, orchestrated by Sergei Gorchakov

Modest Petrovich Mussorgsky was born at Karevo, district of Toropeta in the government of Pskov, Russia, on 21 March 1839 and died in Saint Petersburg on 28 March 1881. He composed Pictures at an Exhibition *as a set of piano pieces in June 1874, completing them on the 22nd of that month. Sergei Petrovich Gorchakov, who was born on 10 February 1905 and died in Moscow on 4 July 1976, orchestrated the work in 1954. We have been unable to get the date and place of the first performance of Gorchakov's edition, which was first played outside the Soviet Union in 1968 by the Dresden Philharmonic under Kurt Masur. The first American performance of Gorchakov's orchestration of Mussorgsky's* Pictures *was given also by Kurt Masur, on 9 March 1983 with the San Francisco Symphony. The Gorchakov orchestration calls for three flutes (third doubling piccolo), three oboes (third doubling English horn), three clarinets (third doubling soprano saxophone) and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, two tubas, timpani, triangle, snare drum, tenor drum, wooden tom-tom, cymbals, bass drum, tam-tam, xylophone, glockenspiel, tubular bell (E-flat), celesta, harp, and strings.*

It was Ravel, the Frenchman, who told Serge Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. At the time, around 1922, the *Pictures at an Exhibition* were quite unknown, and the Russian publishing house of Bessel, which had issued them in 1886 in a version heavily edited by Rimsky-Korsakov, had so little faith in them that it had no difficulty going along with Koussevitzky's stipulation that Ravel's transcription should be reserved for a number of years for his exclusive use, since clearly there was nothing in it for the publishers. In the event, the Mussorgsky/Ravel *Pictures* quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930 recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is the way the popularity of "his" *Pictures* led pianists to rediscover Mussorgsky's.

At that, Ravel was not the first musician to orchestrate *Pictures at an Exhibition,* having been anticipated by Mikhail Tushmalov in 1891 (his version also being

tampered with by Rimsky-Korsakov, who conducted the first performance) and by Sir Henry J. Wood in 1920. During the time that Ravel's score was available only to Koussevitzky, an orchestration appeared by Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"), and later there were scorings by Leopold Stokowski, Lucien Cailliet (the uncredited ghostwriter of many orchestrations attributed to Stokowski, though the *Pictures* do seem to be Stokowski's own), and Walter Goehr—not to forget the electronic version by Tomita, Elgar Howarth's transcription for the Philip Jones Brass Ensemble, the Yamashita reduction for solo guitar, and Keith Emerson's rock presentation.*

In this whole scene, Ravel's score has seemed to be the one sure survivor, and for good reason: he is Mussorgsky's peer, and his transcription stands as a model of what we would ask for in such an enterprise by way of technical brilliance, imaginative insight, and concern for the name to the left of the slant line. For all that, it will not do to think of his orchestration as sacrosanct. One might question it and its pre-eminence on three grounds:

1. It is based on a corrupt and faulty text. Ravel had no idea, but in 1922, when he made his transcription, the only edition of *Pictures* available (and this continued to be true until 1930) was the one issued in 1886 by Bessel and which, as mentioned earlier, included a number of alterations by Rimsky-Korsakov of what Mussorgsky had written. Rimsky-Korsakov thought that Mussorgsky, his senior by five years, was, though undoubtedly a genius, neither civilized nor competent, and after his friend's death from the consequences of alcoholism, he undertook to fix his music for him, squaring odd rhythms, taming the harmony, putting his own glamorous style in place of Mussorgsky's austere one. His editions

*One of the more unnecessary transcriptions of *Pictures at an Exhibition*—or of anything else—is that by Vladimir Horowitz, who made a new version for piano!



Modest Mussorgsky

of *Pictures at an Exhibition, Boris Godunov, Khovanshchina, Songs and Dances of Death,* etc., never offer the reader any means of determining what in them is Mussorgsky's and what Rimsky's.

2. It is always bad—because blinkering—to become fixated on just one interpretation, no matter how perceptive or beautiful that interpretation is. The notion of a "definitive performance" is record reviewers' idiocy. Or, to bring up another situation familiar to concertgoers, the cementing of certain cadenzas into classical concertos so that they virtually become part of the canonic text (e.g., Beethoven in Mozart's D minor piano concerto, Kreisler in Beethoven's Violin Concerto, and Joachim in Brahms's) is a destructive limiting of our comprehension. We need to remember that Ravel's wonderful orchestration is not *Pictures at an Exhibition* but just *one way* of reading *Pictures.*

3. Several musicians have, over the years, faulted Ravel for the "un-Russian" nature of his orchestration. Leopold Stokowski, the Londoner with the put-on Polish accent, used this complaint as the perhaps not entirely disingenuous justification for making his own orchestration. Kurt Masur has also stressed the distinction between the "Western European elegance" of Ravel's sound and the more "primal and Russian" character of Gorchakov's. And I shall not forget the lighting up of the face of a violinist and conductor, a refugee from the Soviet Union, who at the mention of Gorchakov's orchestration of *Pictures* smiled and said, "Ah yes, it sounds like Russian music again."

Insofar as it is vague, such talk can be perilous. Aside from giving us an orchestration based on what Mussorgsky actually wrote as opposed to what



Rimsky-Korsakov thought he ought to have written—and this in itself is important and valuable—Gorchakov, composer, conductor, and highly esteemed teacher at the Moscow Conservatory, set out to produce a sound as close to Mussorgsky's sonorous ideal as we can infer it from his own orchestration of *Boris Godunov.** Gorchakov seems to some extent to have been inspired by the Shostakovich orchestration of *Boris Godunov* (1940), a reform enterprise that was at once noble (because a blow at the monopoly the Rimsky falsification still enjoyed in the operatic market worldwide) and silly (because one would have done better simply to go to Mussorgsky's own score, available in at least a reasonably good edition since 1928).

Gorchakov's orchestra glitters less than Ravel's, and I think one must add here that Ravel's *Pictures* coruscate not only because Ravel was that sort of composer and orchestrator but also because both consciously and unconsciously he had derived his idea of Mussorgsky's sound from Rimsky-Korsakov's brilliant, crackling, virtuosic orchestrations of *Boris Godunov* and *Khovanshchina.*† Gorchakov works more in primary colors than in the mixtures Ravel prefers, and he has no inclination for the esoteric, the outré, for the dazzling stunts in Ravel's deep bag of tricks, for formulaic recipes to produce brilliance (if one may say all that without seeming to accuse Ravel of anything meretricious). A detailed comparison of Ravel, Stokowski, Gorchakov, et al., is fascinating to undertake as an experience

*In fairness, it should be said that the urbane vandalism Rimsky wreaked on the *Pictures* is not as bad as his distortions of Mussorgsky's operas and songs.

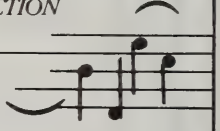
†Ravel had never seen or heard Mussorgsky's own orchestration of *Boris Godunov,* and, except for a few pages, no orchestration by Mussorgsky of *Khovanshchina* exists because Mussorgsky died before he had completed that opera. Interestingly, Ravel and Stravinsky—at the behest of Serge Diaghilev—cooperated on a partial reorchestration of *Khovanshchina.* The score is, alas, lost. Stravinsky had been a pupil of Rimsky-Korsakov's, and his own early orchestral style, notably in *Firebird,* is deeply indebted to the work of his teacher. Ravel's friendship with and admiration for Stravinsky would have reinforced his long-established interest in Rimsky-Korsakov, whose music he had known since boyhood, when he used to play piano-duet versions of it with Ricardo Viñes.

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in listening but tedious to read about; just a few pointers are incorporated in the descriptions of individual movements below.

The *Pictures* are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only thirty-nine in the summer of 1873 was an occasion of profound and tearing grief for the composer. The critic V.V. Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in Saint Petersburg in the spring of 1874, and by 22 June, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." That roving music, which opens the suite, he calls *Promenade,* and his designation of it as being *"nel modo russico"* is a redundancy.

Gnomus—According to Stasov, "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club . . . It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il vecchio castello ("The Old Castle")—There was no item by that title in the exhibition, but presumably this refers to one of several architectural watercolors done by Hartmann on a trip to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it. The principal singer of the melody is the trumpeter (in Ravel this is a famous and, in its day, controversial solo for alto saxophone).



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Tuileries—The park in Paris, swarming with children and their nurses, playing and squabbling. Mussorgsky reaches this picture by way of a *Promenade*.

Bydlo—The word is Polish for "cattle." Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but added that "the wagon is not inscribed on the music; that is purely between us." Rimsky-Korsakov, and therefore Ravel also, turned this into one of those pieces where the music begins at a distance, approaches, and recedes again. Mussorgsky, and therefore Gorchakov, begins with the ox-cart hugely present, then moving into the distance towards the end. Gorchakov gives the melody to four horns and a trombone (in Ravel this a famous tuba solo, and Gorchakov does in fact allow the tuba— one of two—the last word).

Ballet of Chicks in Their Shells—A costume design for a ballet, *Trilby*, with choreography by Marius Petipa and music by a certain Gerber, given in Saint Petersburg in 1871 (no connection with George du Maurier's famous novel, which was not published until 1893). A scene with child dancers was *de rigueur* in a Petipa spectacular. Here we have canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The *Ballet* is preceded by a short *Promenade*, begun by Gorchakov in divided strings with a solo violin on top.



Chick costume for the ballet "Trilby"

Samuel Goldenberg and Shmuel—Mussorgsky owned two drawings by Hartmann entitled, respectively, *A Rich Jew Wearing a Fur Hat* and *A Poor Jew: Sandomierz.* Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one—*Two Polish Jews, One Rich, One Poor*—and he seems later to have added the names of Goldenberg and Shmuel. Goldenberg speaks in the well-nourished voices of strings with clarinets and bassoons (plus horns for the offbeat accents); Schmuel whines in the querulous tones of a soprano saxophone.

The Marketplace at Limoges—Mussorgsky jots some imagined conversations in the margin of his manuscript: "Great news! M. de Puissangeoux has just recovered his cow . . . Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose. which is in his way, is as much as ever the color of a peony." This is preceded by a *Promenade,* an interesting variant of the opening one, omitted by Rimsky-Korsakov and thus also by Ravel. With a great rush of wind, Mussorgsky plunges us directly into the

Catacombae—The picture shows the interior of catacombs in Paris, with Hartmann, another friend, and a guide with a lamp. Mussorgsky's music falls into two sections, *Sepulcrum romanum ("Roman Sepulchres")* and *Cum mortuis in*

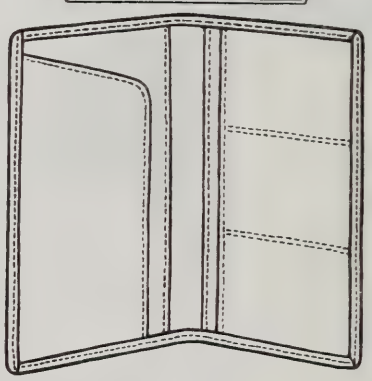
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lingua mortua ("With the Dead in a Dead Language"), a ghostly transformation and last appearance of the *Promenade*. He adds his marginal note: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

The Hut on Fowls' Legs—A clock in fourteenth-century style, in the shape of a hut with cocks' heads and on chicken legs, worked in metal. Mussorgsky associated this with the witch Baba Yaga, who flew about in a mortar in chase of her victims.

The Great Gate in the Capital City of Kiev—A design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of 4 April 1866." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the Imperial eagle on top and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. His program note on the Gorchakov orchestration of Mussorgsky's *Pictures at an Exhibition* is reprinted by permission from the program book of the San Francisco Symphony, copyright ©1983.



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Christoph Eschenbach



Pianist Christoph Eschenbach has won acclaim for recital performances as well as for his appearances with orchestra. He has been heard with the orchestras of Berlin, Amsterdam, London, Philadelphia, New York, Cleveland, Boston, Chicago, San Francisco, and Toronto; at the music festivals of Salzburg, Bonn, Vienna, Aix-en-Provence, Tanglewood, and the Mostly Mozart Festival at Lincoln Center; and he is a favorite of such conductors as Claudio Abbado, Pierre Boulez, Eugen Jochum, Herbert von Karajan, Seiji Ozawa, and Wolfgang Sawallisch. He is also an accomplished conductor and has led, among others, the London Philharmonic and London Symphony Orchestra, the NDR Symphony of Hamburg, the Vienna Symphony, and, in America, the orchestras of Boston, Chicago, Cleveland, Los Angeles, and New York.

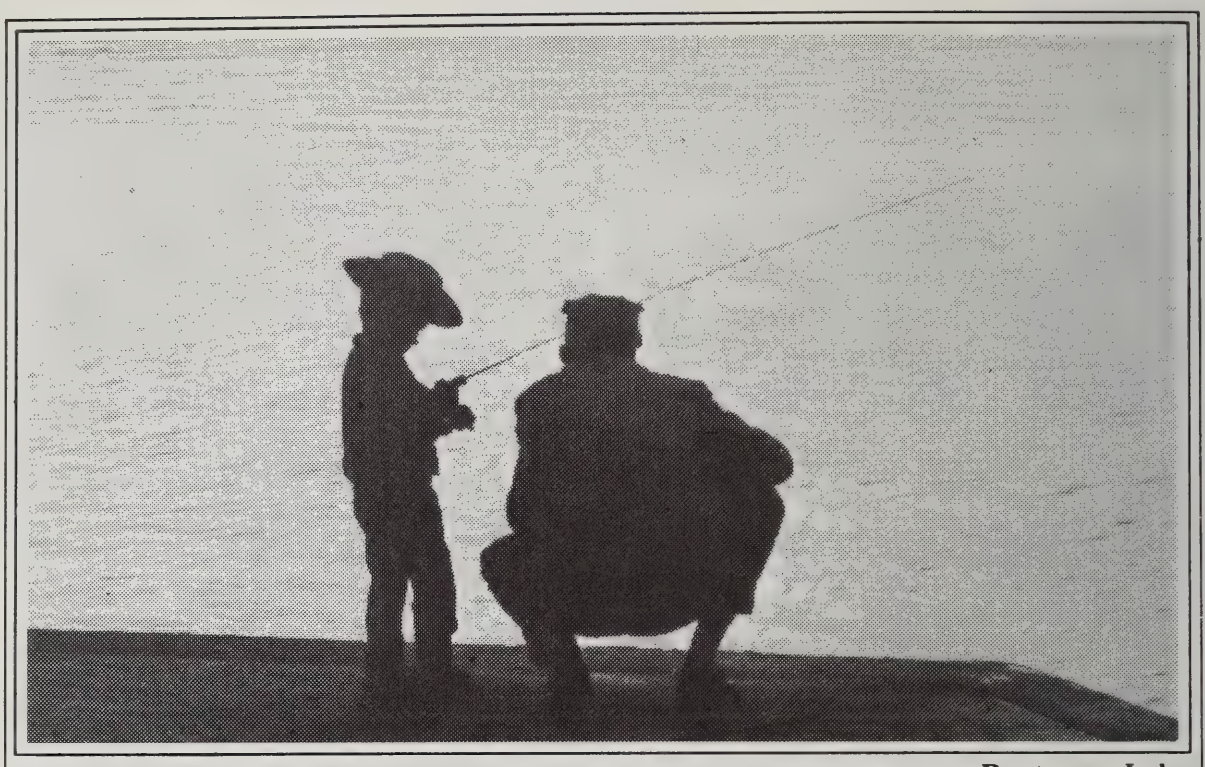
Born in Breslau, Germany, in 1940, Mr. Eschenbach began piano lessons with his mother and later studied with Eliza Hansen in Hamburg. A winner of the Steinway Young Pianists Award in 1951 and 1952, of the 1959 Deutsche Hochschulen Competition, and the 1962 Munich International Music Competition, he so impressed the judges of the Clara Haskil Competition that they made their initial first-prize presentation to him in 1965. A graduate with highest honors from the Hamburg Academy of Music. Mr. Eschenbach came to America in 1969 for appearances with George Szell and the Cleveland Orchestra, Erich Leinsdorf and the Boston Symphony, for recitals in twelve major cities, and, a highlight of the tour, to perform Henze's Second Piano Concerto, composed in his honor, with the Chicago Symphony conducted by the composer. He has recorded Beethoven's *Emperor* Concerto with Seiji Ozawa and the Boston Symphony for Deutsche Grammophon, and he has made regular appearances at Tanglewood as both conductor and pianist since 1979. Last summer he led a program of Beethoven and Tchaikovsky with pianist Emanuel Ax, and an all-Mozart concert with himself as both conductor and piano soloist.

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Justus Frantz



Internationally acclaimed pianist Justus Frantz is a frequent guest with the world's leading conductors, among them Karajan, Giulini, Haitink, and Bernstein, and he has appeared as soloist with such orchestras as the Berlin Philharmonic, New York Philharmonic, Royal Philharmonic, London Philharmonic, the Orchestre de Paris, the Orchestre de la Suisse Romande, Czech Philharmonic, Zurich Tonhalle, Munich Philharmonic, the Hamburg Radio Orchestra, the Cincinnati Symphony, and the Montreal Symphony. His appearances at the major music festivals have included Aix-en-Provence, Salzburg, Spoleto, Tanglewood, Flanders, and the Beethoven Festival in Bonn. Mr. Frantz made his United States debut in 1975 with Leonard Bernstein and the New York Philharmonic in six performances of the Dvořák Piano Concerto, followed by a Columbia recording of the work. A regular duo-piano partner with Christoph Eschenbach, the two have made a Deutsche Grammophon recording of two-piano works by Mozart and Schubert. Mr. Frantz has embarked upon a major recording project for Polydor, to include Scarlatti sonatas and the *Well-Tempered Clavier* of Bach.

Born in Hohensalza, Silesia, in 1944, Mr. Frantz studied with Eliza Hansen at the Musikhochschule in Hamburg and later with Wilhelm Kempff. Having been granted a fellowship by the Studienstiftung des deutschen Volkes in 1967, he was a prizewinner at the International Musicians Competition in Munich that same year. In 1968-69 he gave numerous concerts in the state-sponsored program "Concerts with Young Musicians." He has since become widely known through radio and television appearances, and he is at home in repertory ranging from Mozart and Beethoven to Stockhausen and Hans Werner Henze. Mr. Frantz appeared at Tanglewood in 1979 in a two-piano recital with Christoph Eschenbach and in a performance of Mozart's E-flat concerto for two pianos, K.365, also with Mr. Eschenbach.

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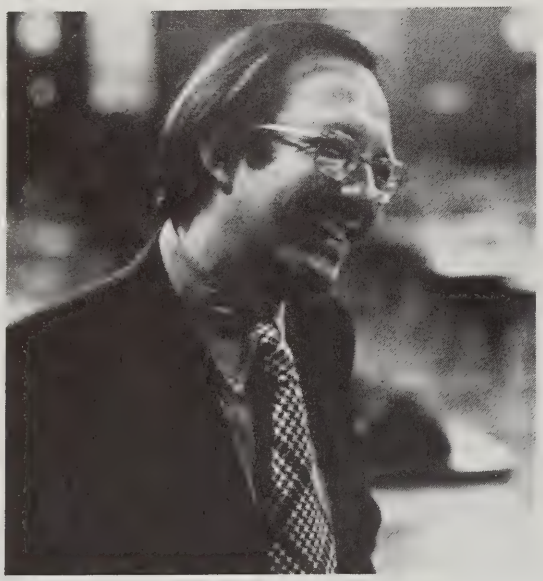
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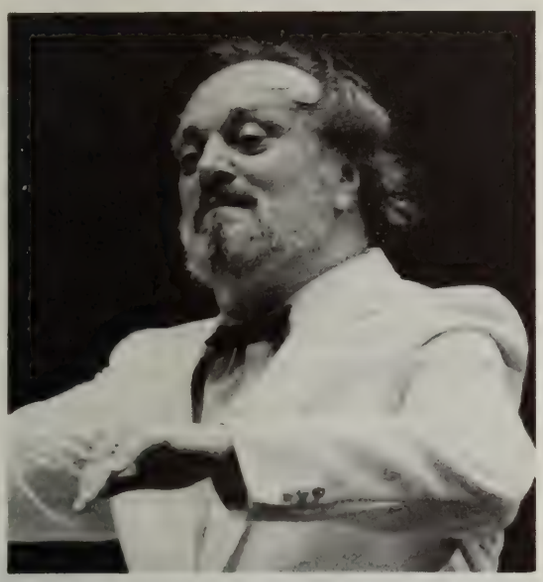
Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including new works commissioned and premiered by him. His concert appearances throughout Europe, Asia, New Zealand, and Australia, as well as in the United States, and his many recordings have established him as a major voice in American music. Born in New York and a graduate of Columbia University, Mr. Kalish studied piano with Leonard Shure, Isabelle Vengerova, and Julius Hereford. Pianist for the Boston Symphony Chamber Players since 1969 and for the Contemporary Chamber Ensemble since its inception in 1960, he appears also as guest artist with such renowned ensembles as the Juilliard, Concord, and Tokyo string quartets, the New York Woodwind Quintet, and the Chamber Music Society of Lincoln Center. Mr. Kalish performs widely with the distinguished mezzo-soprano Jan DeGaetani, an artistic collaboration that began as early as 1960, when both singer and pianist were at the threshold of their respective careers.

Mr. Kalish is Head of Chamber Music and Keyboard Activities at the Berkshire Music Center at Tanglewood and Professor of Piano at the State University of New York at Stony Brook. He gives frequent master classes in conjunction with his recitals at leading American universities, and he is also active as a panelist and juror for a number of prestigious piano competitions, among them the Rockefeller Foundation's International American Music Competition, the Naumburg Competition, and the Pro Musicis Competition. With a repertory ranging from Haydn, Schubert, and Brahms through Schoenberg, Ives, Carter, and Crumb, Mr. Kalish's discography of some seventy recordings includes literature for solo piano, songs and Lieder, music for violin and piano, and diverse chamber works. He may be heard on the Arabesque, Bridge, Columbia, CRI, Deutsche Grammophon, Desto, Folkways, New World, and Nonesuch labels. Mr. Kalish first appeared with the Boston Symphony Orchestra in Franz Liszt's *Hexaméron* for six pianos and orchestra in October 1972. His most recent peformances with the orchestra were in Luciano Berio's Concerto for Two Pianos and Orchestra during the 1981-82 season and in Elliott Carter's Double Concerto for Harpsichord and Piano with Two Chamber Orchestras in February 1984.

Kurt Masur



Music director of the Leipzig Gewandhaus Orchestra since 1970, Kurt Masur was born in Brieg, Silesia, in 1927. After piano studies, he attended the German College of Music in Leipzig from 1946 to 1948, studying conducting there under Heinz Bongartz. His first engagement was as orchestra coach at the Halle County Theatre. From 1951 to 1953 he was Kapellmeister of the Erfurt Theatres, and he was subsequently engaged as first conductor of the Leipzig Theatres. In 1955 he became a conductor of the Dresden Philharmonic, at the time headed by his former teacher Heinz Bongartz. Mr. Masur returned to opera from 1958 to 1960 as general director of music of the Mecklenburg State Theatre of Schwerin; during the next four years he was senior director of music at the Komische Oper in Berlin, where he frequently collaborated with the noted stage director Walter Felsenstein. In 1967, Mr. Masur was appointed chief conductor of the Dresden Philharmonic, a position which he held until 1972. Mr. Masur was engaged by GDR Television for a presentation of all nine Beethoven symphonies with the Staatskapelle Berlin and for a production of *Fidelio* as part of the Beethoven bicentennial commemorations in the German Democratic Republic in 1970. In 1975 he was appointed professor at the Academy of Music in Leipzig.

Mr. Masur has appeared with leading orchestras throughout Europe and has toured the Soviet Union and Japan. He is a regular guest conductor with the Royal Philharmonic, and he has participated in several international music festivals, including "Prague Spring" and "Warsaw Autumn," the Salzburg Festival, the Edinburgh Festival, and the Beethoven Festival in Rio de Janeiro. Mr. Masur has recorded nearly 100 albums, among which are included the Beethoven symphonies, Mozart piano concertos, Prokofiev piano concertos, and all of the Mendelssohn, Schumann, Brahms, and Bruckner symphonies; he and the Leipzig Gewandhaus have recently recorded the Four Last Songs of Richard Strauss with soprano Jessye Norman. Mr. Masur made his American debut while on tour with the Leipzig Gewandhaus Orchestra during the 1974-75 season; he returned to this country with the Leipzig Gewandhaus in the spring of 1981 and again in the fall of 1982. In the years following his American debut, Mr. Masur appeared with the Toronto Symphony, the Dallas Symphony, of which he was principal guest conductor, and the Cleveland Orchestra. Following his first Boston Symphony appearances in February 1980, he went on to conduct the San Francisco Symphony that same season, and he made his New York Philharmonic debut during that orchestra's Romantic Music Festival in June 1981. In recent seasons he has also appeared with the Chicago Symphony and the Philadelphia Orchestra, and he has also returned regularly to San Francisco.

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Symphony Hall and at Tanglewood, Mr. Masur's widely varied programs have included music of Mozart, Hindemith, Strauss, Tchaikovsky, Beethoven, Britten, Prokofiev, Brahms, Paganini, Kodály, Cimarosa, Liszt, Stravinsky, Haydn, Bartók, Weber, Schumann, Shostakovich, Mussorgsky, Franck, Respighi, and Ravel. He leads five programs at Tanglewood this summer and returns to Boston for four programs during the orchestra's 1984-85 subscription season.

Horacio Gutiérrez



Horacio Gutiérrez made his professional debut in 1970 with Zubin Mehta and the Los Angeles Philharmonic immediately after he won the Tchaikovsky Competition silver medal in Moscow. Since then, he has appeared on numerous occasions with Mr. Mehta and the Los Angeles Philharmonic, the Israel Philharmonic, and the New York Philharmonic. In May 1982 Mr. Gutiérrez won the Avery Fisher Prize, which is now given to an American artist with an already established international career. As the Avery Fisher Prize winner, Mr. Gutiérrez appeared again with Mehta and the New York Philharmonic, with the Mostly Mozart Festival, and as guest artist with the Chamber Music Society of Lincoln

Center. Mr. Gutiérrez gives annual recitals in cities throughout the Western hemisphere and Europe, and, having already given four Carnegie Hall recitals, he made his first recital appearance on the "Great Performers at Lincoln Center" series in April 1984. Also during the 1983-84 season, his New York appearances included the San Francisco Symphony and the Orchestre National de France at Carnegie Hall, and performances with the Cleveland Quartet at the Metropolitan Museum and the Guarneri Quartet at Alice Tully Hall. During his 1983-84 six-week European tour, Mr. Gutiérrez performed with the Amsterdam Concertgebouw, the Frankfurt Symphony, the Rotterdam Philharmonic, and the Berlin Philharmonic; he also gave recitals in London, Rotterdam, and Cologne. In the United States, Mr. Gutiérrez has appeared with Lorin Maazel and the Cleveland Orchestra, the Berlin Philharmonic, and the Orchestre National de France; and, under André Previn's direction, with the London Symphony, the Chicago Symphony, the Boston Symphony, and the Pittsburgh Symphony. He has performed with maestros Ozawa, Levine, Tennstedt, Leinsdorf, de Waart, and Masur, among others, and he also performs regularly with the London Philharmonic, the Royal Philharmonic, the Philadelphia Orchestra, and the orchestras of Montreal, Toronto, Detroit, and Washington. Mr. Gutiérrez's releases on Angel/EMI include the first piano concertos of Tchaikovsky and Liszt with André Previn and the London Symphony; the Schumann and Grieg concertos with Klaus Tennstedt and the London Philharmonic; and an all-Liszt solo album including the B minor Sonata.

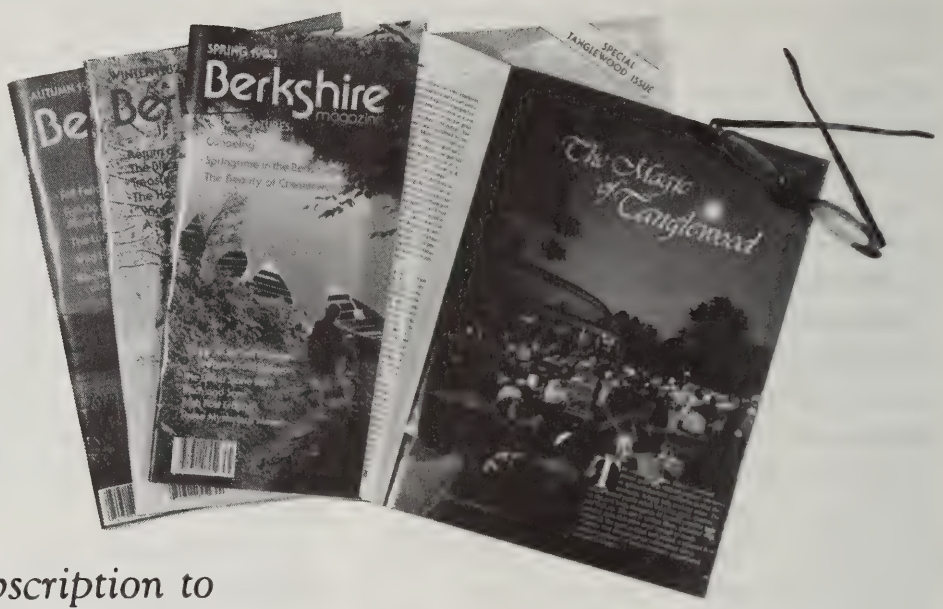
Born in Havana, Cuba, Horacio Gutiérrez appeared as guest soloist with the Havana Symphony Orchestra when he was eleven. He moved to Los Angeles with his family in 1962 and in 1967 became an American citizen. A graduate of the Juilliard School, Mr. Gutiérrez first appeared with the Boston Symphony in November 1971, having performed at Tanglewood with Arthur Fiedler and the Boston Pops two years earlier. His most recent appearance with the orchestra was at Tanglewood with André Previn last summer, performing the Brahms B-flat piano concerto.

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J.C. BACH — Sinfonia in G minor, Opus 6, No. 6
- Allegro
- Andante più tosto Adagio
- Allegro molto

BEETHOVEN — Piano Concerto No. 1 in C, Opus 15
- Allegro con brio
- Largo
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- Presto vivace

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NOTES

Johann Christian Bach
Sinfonia in G minor, Opus 6, No. 6

Johann Christian Bach was born in Leipzig on 5 September 1735 and died in London on 1 January 1782. He composed his Sinfonia in G minor sometime in the mid-1760s; it was published in 1770 as Opus 6, along with five other symphonies. The present performance is the first by the Boston Symphony Orchestra. The sinfonia is scored for two each of oboes and horns, strings, and continuo.

Johann Christian Bach, the youngest son of Johann Sebastian and the last of his line to be a distinguished musician, was among the most versatile composers of the late eighteenth century. His range may have developed in part because he broke away from the family traditions in several significant respects: rather than remaining in north-central Germany, as most of his ancestors and siblings did, he moved first to Italy, and then to London (locales that are reflected in the nicknames by which he was known—the "Milan Bach" and the "London Bach"). He converted to Catholicism and absorbed fully and at first hand the Italian operatic style, which, combined with his own graceful melodic sense, sturdy form, and the craftsmanship that Johann Sebastian seems to have been able to inculcate in all his children, resulted in a personal style that was both popular and influential. The composer who drew most from it was Mozart: the eight-year-old prodigy met Johann Christian during his first visit to London and admired him ever after.

Christian went to London in 1762 in the first instance to compose operas for the King's Theatre, and his success was so great that he settled there permanently. Within the year he was lodging with his compatriot Carl Friedrich Abel, a composer and viola da gamba player, whom he may have known already as a boy in Leipzig. The two men began a series of subscription concerts that was to have a profound effect on London's musical life. In 1765 they gave a series of ten concerts, increased in the next year to fifteen. The Bach-Abel concerts continued at fifteen programs a year until 1781 (the last year of Christian's life), when the number was reduced to twelve. They took place on Wednesdays between January and May (with the exception of Lent), and the two directors organized and led alternate concerts. Many of the works performed were of their own composition.

In 1774, Bach, Abel, and Giovanni Andrea Gallini purchased a site on the corner of Hanover Street and Hanover Square and jointly financed the construction of a new concert hall, which was opened with the first concert of their 1775 series. They had, however, overreached themselves. New competition in London's concert life meant a falling off of income, and before long they were forced to dissolve their partnership. Still, the Hanover Square Rooms remained as one of the leading halls of the day, and the Bach-Abel concerts continued to be given there, even though there were financial difficulties.

Though Bach's music was very highly regarded by such connoisseurs as Mozart and the indefatigable observer of the musical life around him, Charles Burney, it lost the favor of a fickle public with astonishing quickness. Always on the lookout for novelty, London audiences preferred the new operas by Sacchini to the later works of Christian Bach. Financial difficulties caused by a crooked housekeeper,

who had forged receipts for more than £1000 and then absconded, left the composer burdened with debt—all that he could leave his widow, the Italian opera singer Cecilia Grassi, upon his death at the age of forty-six. Mozart noted that Christian Bach's death was "a loss to the musicial world," but it went little noticed by the average concertgoer in London. The man who had been an energetic organizer and a kindly and liberal friend ready to come to the aid of others with benefit concerts and other assistance was promptly forgotten. So, too, Londoners passed over the composer's musical estate in the interest of newer styles (which he had played a role in developing).

Though they cannot be precisely dated, the symphonies published as Opus 6 were surely written for the Bach-Abel concerts. It is possible to indicate exact performance dates for some of his symphonies, but not for any of the Opus 6 group, which are known from their publication in Amsterdam in 1770. The last of these six symphonies is perhaps the most remarkable symphony that J.C. Bach ever wrote. Its key of G minor and its overall expressive character suggest Mozart, and it is quite possible that the child Mozart heard this symphony during his London stay from May 1764 to July 1765. It is, in fact, the first of a rather surprising series of G minor symphonies being written about this time by such composers as Haydn, Mozart, Rosetti, and Vanhal. The sudden burst of minor-key works in the new Classical style, which had generally emphasized the major keys hitherto, has led one commentator to refer to this period as a "romantic crisis." It was, at the very least, a successful attempt by composers to conquer new expressive territory. And J.C. Bach's G minor symphony is one of the most remarkable examples of this trend. It is unique in using the minor key for all three of its movements. The outer movements are fiery and energetic. The first in particular grows in a singularly organic way, drawing upon a sighing semitone



Johann Christian Bach

motive that immediately follows the first fanfare to tie together the end of the exposition and the whole course of the development with a single gesture that is at once formal and expressive. The Andante (modified to a still slower tempo by the composer's qualification *"più tosto Adagio"*) is unusually dark and sombre. The clouds disperse somewhat, though, in the extraordinary energy of the closing Allegro molto, in which the measured tremolos of the various string parts infuse a vigor that was altogether modern.

—Steven Ledbetter

Ludwig van Beethoven
Piano Concerto No. 1 in C, Opus 15

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna, Austria, on 26 March 1827. What we know as the First Piano Concerto was sketched 1795-96, completed in 1798 (three years after the work known as the Second Piano Concerto), and probably first performed by Beethoven that year. Beethoven himself wrote three different cadenzas for the first movement at a later date, presumably after 1804, judging by the range of keyboard required. The first American performance was given by the pianist Franz Werner with Frédéric Ritter and the Philharmonic Society at the Music Hall in Cincinnati on 19 March 1857. The concerto is scored for solo piano with an orchestra of one flute, two each of oboes, clarinets, bassoons, horns, and trumpets, timpani, and strings.

A composer who was also a virtuoso performer in the Classical era was much more likely to make a satisfactory income from concertos that he wrote for himself to play than from any other musical genre (unless perhaps he had the good fortune to be a successful opera composer). In the early part of his career Beethoven composed more concertos than symphonies and became well-known to the musical public as a superbly dramatic and expressive pianist. If he had not lost his hearing and thus been forced to forego playing in public, he might well have continued writing piano concertos all his life; there is an unfinished draft for much of the first movement of what would have been the Sixth Concerto,

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written after the completion of the *Emperor,* but Beethoven lost interest and dropped it.

Actually Beethoven had already written at least two piano concertos before writing "Number 1." The first was composed in 1784 while he was still in Bonn and was never published. About 1795 he composed the B-flat concerto in Vienna and played it fairly frequently. Probably because performances were a reasonable source of income, and perhaps also because he was not totally satisfied with the work—he revised it substantially before publication—Beethoven withheld this concerto from the publishers for a number of years. As a result it finally came out as his Second Concerto, Opus 19, although there is no doubt that it was composed some years before the so-called First Concerto, Opus 15.

The First Concerto, in C major, also proved financially remunerative to Beethoven. He composed it about 1798 and played it in Prague that year. It marks a significant advance over its predecessor and was published almost immediately; perhaps it was the success of the C major concerto that induced Beethoven to rework the earlier B-flat concerto and make it publishable, although even after doing so he referred to it as an early work which "is not one of my best compositions." Beethoven felt—and critics have agreed with him—that he made significant progress between the B-flat and the C major concertos, and he was concerned that the higher opus number attached to the earlier work would give the public an unfavorable impression of his music.

The Opus 15 concerto follows closely in the classical mold with an extended orchestral exposition that remains in the tonic key, though with surprising feints

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to foreign tonalities, the first of which is E-flat. The soloist enters and dominates the conversation, moving to the dominant for the first full statement of the lyrical second theme, which had been little more than hinted at in the orchestral statement. The development starts with a sudden upward sideslipping that leads to an extended passage in E-flat, an echo of the unexpected earlier appearance of that key. The concerto opened with an unusual quiet statement of the main theme; when time comes for the recapitulation, the element of surprise is no longer relevant, so Beethoven hammers out the theme fortissimo in the full orchestra, after which the recapitulation deals mostly with the secondary material. Beethoven himself wrote no fewer than three cadenzas for the first movement, each more elaborate than the one that preceded it. All of them were written some years after the completion of the concerto; this is indicated by the fact that they were intended to be played on a piano of larger size than the one Beethoven had when he wrote the rest of the piece. (The piano was a developing instrument at the turn of the eighteenth to nineteenth century, and, in particular, keyboards were not yet standardized for the number of keys.)

The Largo is the longest slow movement of any Beethoven concerto, an extended lyrical song-form with increasingly elaborate ornamentation. The rondo, built on a witty, bouncy tune that goes on just a bit longer than you think it will, is filled with all the standard rondo tricks: the suggestion of modulations to distant keys when it is in fact just about to settle on the tonic for a restatement, offbeat sforzandos and syncopations, rushing scales and a breakneck pace. Though the movement is long in number of measures, the music doesn't lose its smile for an instant.

—S.L.



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Franz Schubert
Symphony No. 3 in D, D.200

Franz Peter Schubert was born in Liechtental, a suburb of Vienna, on 31 January 1797 and died in Vienna on 19 November 1828. He began his Third Symphony on 24 May 1815, broke off work partway through the first movement, began again on 11 July, and completed the symphony on 19 July. It was likely performed in private by an amateur orchestra which had grown out of the Schubert family string quartet, but it had its first public performance only on 19 February 1881, when August Manns conducted it at the Crystal Palace in London. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani and strings.

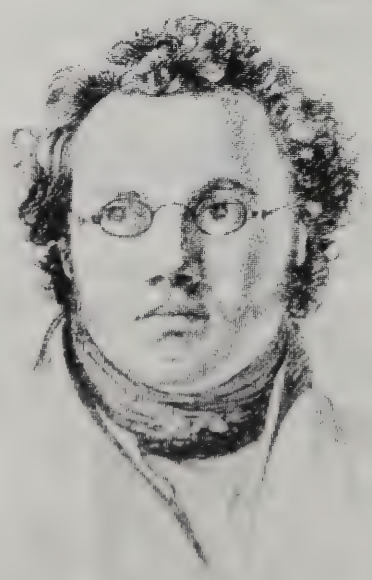
In 1815, when Schubert was eighteen, his future was doubtful. His strongest and most natural inclinations were toward music. He'd had his first real piano lessons from his eldest brother Ignaz, and his father had taught him violin. In the family string quartet, the violinists were Ignaz and another brother, Ferdinand; Franz was violist and his father the cellist. Like his brothers, Schubert had been sent to Michael Holzer, organist at the Liechtental parish church, for lessons in voice, organ, and counterpoint. Holzer recognized the boy's abilities and later recalled that "if I wished to instruct him in anything fresh, he already knew it. Consequently I gave him no actual training but merely talked to him, and watched with silent astonishment."

When Schubert was eleven he was accepted as a chorister in the Imperial court chapel and took up residence at the *Stadtkonvikt*, a communal boarding school which also housed the Choir School. There he sang and studied under the direction of *Hofkapellmeister* Antonio Salieri, and there, too, he played in the school orchestra as first violinist and was occasionally trusted to lead rehearsals. The repertory regularly included symphonies of Haydn and Mozart, the first two of Beethoven's, and overtures, as well as music by other composers. It was this orchestra that played Schubert's First Symphony, in D major, which he completed in October 1813.



1813 was also Schubert's last year at the *Stadtkonvikt*. His voice had broken the previous summer, ending his time as a chorister, and he left there in November 1813, turning down a fellowship, perhaps due to a disciplinary matter. Now came the crossroads. In accordance with his schoolmaster father's expectations, he entered a teacher's training school and, after a year there, began assisting his father. He did this for two years, and the hours spent in front of the classroom were not happy. But during this time he managed to produce his Second and Third symphonies, as well as piano and chamber music, several operas, his first Mass, in F major, which Schubert himself successfully conducted at the hundredth-anniversary celebrations for the Liechtental church, and, in 1815, about 145 songs, including *Erlkönig* (the pathbreaking *Gretchen am Spinnrade* was written on 19 October the year before). Despite all this, the break from schoolmastering came only after friendship with individuals like Josef von Spaun, eight years Schubert's senior, who had helped organize the *Stadtkonvikt* orchestra and who provided the needy Schubert with much-appreciated music paper during his time there, and Franz von Schober, a law student who came to Vienna having heard some of Schubert's songs and urged him to abandon teaching for a musical career, finally won out over the young composer's uncertainties.

There is, however, nothing uncertain about the boundless energy which characterizes the fast movements of Schubert's first three symphonies. The upward-rushing scales of the Third Symphony's Adagio introduction play an important part in the Allegro which follows. The dotted rhythms of the first theme, for clarinet, and second theme, for oboe, provide much of the energy which, along with punctuation from brass and drums, keeps things moving; the prominence of these rhythms, plus the contour of the first theme, have led many commentators to see in this symphony foreshadowings of the great C major. (Those in-



Franz Schubert

clined to look for such resemblances may find them also in the four-note upbeat-motive of the Third Symphony's finale.)

Given the shaping and structure of the marchlike Allegretto, and assuming Haydn as a model, we have every reason to expect from Schubert a theme-and-variations movement in second place. Instead we get a middle section with a jaunty new tune given first to oboe, then to flute, and a repetition of the march to round things out. For his third movement, Schubert writes the most vigorous minuet we're likely to encounter, offset by a "real" Trio (with instrumentation reduced to oboe, bassoon, and strings) of "oom-pah-pah" charm.

The tarantella theme of the whirlwind finale is darkened by minor-mode shadows and marked by offbeat punctuations from the non-string instruments, and the continued momentum through the second theme is maintained by one of the oldest tricks in the book: the winds move up, the strings move down, and everyone gets louder. Practically the only pauses in the music come between the movement's main sections, but the obvious gearshifts at these points are as amusing as they are startling. Schubert continues to have his fun for as long as he knows we'll listen, and only then does he bring this "madcap affair," as one Schubert scholar has described it, to a stop.

—Marc Mandel

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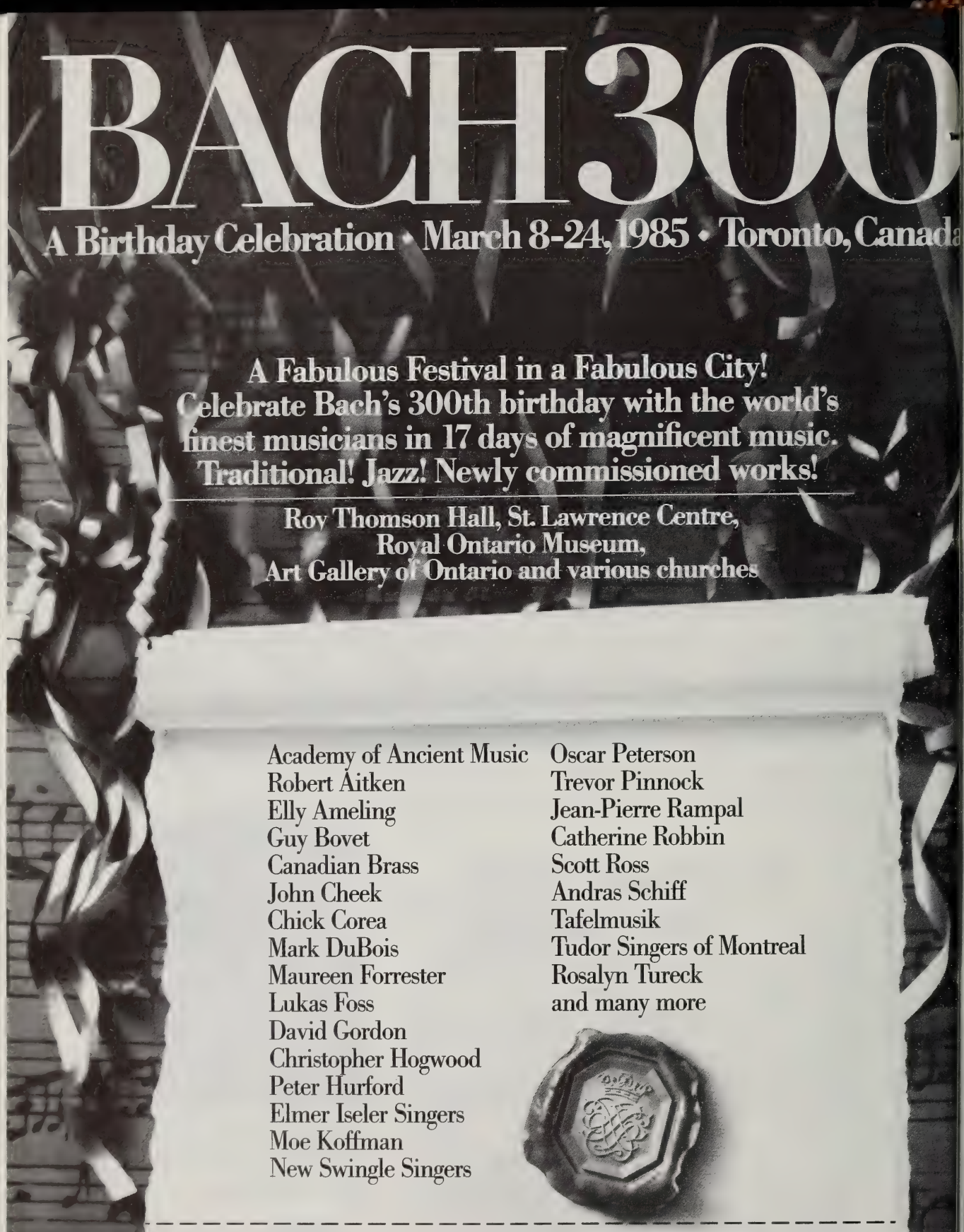
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Sunday, 15 July at 2:30

KURT MASUR conducting

PURCELL — Music from *The Fairy Queen*
- Overture
- Air
- Monkey's Dance
- Dance of the Fairies
- Chaconne

BACH — Cantata No. 212 (*Peasant* Cantata), *"Mer hahn en neue Oberkeet"*

ELLY AMELING, soprano
JOHN SHIRLEY-QUIRK, bass-baritone

TANGLEWOOD CHOIR,
JOHN OLIVER, conductor

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Sunday, 15 July at 2:30

KURT MASUR conducting

PLEASE NOTE THE CHANGE OF PROGRAM, AND THE CHANGE OF PROGRAM ORDER, FOR THIS AFTERNOON'S CONCERT:

TELEMANN — *Die Tageszeiten (The Times of Day),*
Cantata for soprano, alto, tenor, bass, mixed chorus, and small orchestra

Morning
Noon
Evening
Night

ELLY AMELING, soprano
SUSANNE MENTZER, mezzo-soprano
JERRY HADLEY, tenor
JOHN SHIRLEY-QUIRK, bass-baritone
TANGLEWOOD CHOIR,
JOHN OLIVER, conductor

INTERMISSION

BACH — Cantata No. 212 (*Peasant* Cantata),
"Mer hahn en neue Oberkeet"

ELLY AMELING, soprano
JOHN SHIRLEY-QUIRK, bass-baritone
TANGLEWOOD CHOIR,
JOHN OLIVER, conductor

HANDEL — *Music for the Royal Fireworks*
Ouverture. Adagio—Allegro
Bourrée
La paix. Largo alla Siciliana
La Réjouissance. Allegro
Menuet I; Menuet II

Week III



TELEMANN

Die Tageszeiten (The Times of Day),
Cantata for soprano, alto, tenor, bass, mixed chorus, and small orchestra

Morning
Noon
Evening
Night

ELLY AMELING, soprano
SUSANNE MENTZER, mezzo-soprano
JERRY HADLEY, tenor
JOHN SHIRLEY-QUIRK, bass-baritone
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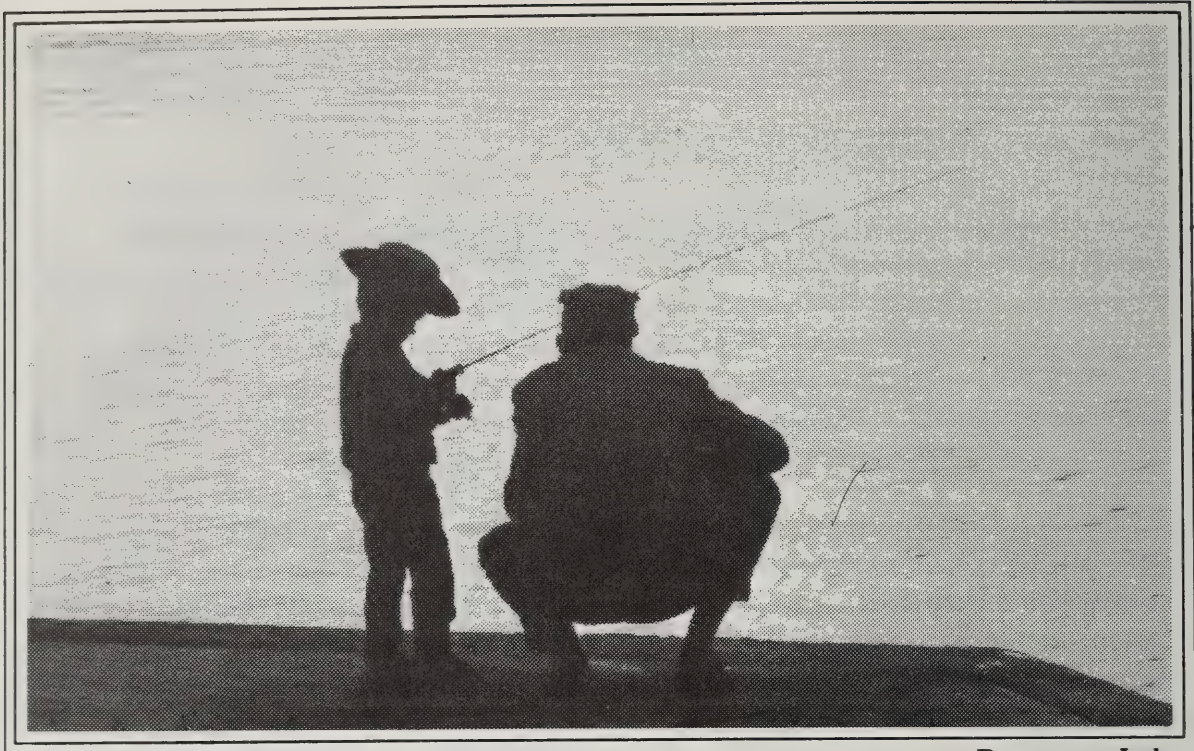
Henry Purcell
Music from *The Fairy Queen*

Henry Purcell was born in 1659 in England (exact date and place unknown) and died in London on 21 November 1695. He composed the music for The Fairy Queen *in 1692, and the work was produced at the Dorset Garden Theatre in London in that year. The entire score consists of some fifty-nine separate pieces, both vocal and orchestral, from which the pieces included in the present performance have been selected. The orchestra for the original theater work calls for two recorders, two oboes, two trumpets, timpani, strings, and continuo. The continuo harpsichordist at this performance is Mark Kroll.*

When it was first performed in 1692, *The Fairy Queen* was described as an opera, but it was of a particular type unique to the English stage of the Restoration and quite unfamiliar today. Some writers of the period used the term "dramatick Opera," but if that implies (to us) a special concern for the dramatic character of the music, the term is a complete misnomer, since "drama" and "music" were almost totally separate! The works of this type actually consisted of stage plays—performed by actors who were not singers—meshed with "operas," musical segments performed by singers who were not actors. The modern term "semi-opera" has been coined to describe such pieces and avoid confusion as to what they really were.

The Restoration semi-opera appealed with a vengeance to the audience's desire for variety. The evening contained a play which, at various times, might be interrupted by dancing, singing, marvels of mechanical stagecraft, and lots of music. Purcell's first work of this type was *King Arthur,* with a text by John Dryden, performed the year before, 1691, to enormous success. *King Arthur* was the only one of Purcell's semi-operas to have been conceived from the start as such (the idea had been the poet's); all of his other works of this type consisted of adaptations of spoken plays that already existed.

Purcell's next venture in the genre was *The Fairy Queen,* a Shakespearean adaptation with new original text apparently written by one Elkanah Settle (though this point is not entirely certain). The piece was produced in 1692 with middling success and repeated, with still more songs, the following year. A modern audience would be hard-put to recognize it from a description of the plot, but *The Fairy Queen* was, in fact, an adaptation of Shakespeare's *A Midsummer Night's Dream.* At the end of the seventeenth century, no one was interested in playing Shakespeare "straight." The plays were drastically cut and largely rewritten, with only certain favorite passages retained as the Bard had written them. In the case of *The Fairy Queen,* the opportunity had to be found for a major musical passage in each act. The play's alternation between the world of human beings and the magical world of the fairies made this problem relatively easy: the fairies would most often appear with musical support (and much rewriting of the words and the plot). Since Purcell's music for the entire score runs to several hours, a full performance of *The Fairy Queen* must have gone for four or five hours at least, even allowing for the heavy cuts made in Shakespeare's work. It is very unlikely that anyone will ever attempt to recreate the complete *Fairy Queen* as it was done in Purcell's day, if only because the expense of combining two complete perform-



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ing companies—one of actors, one of singers and dancers—makes the prospect prohibitively expensive, not to mention the fact that modern audiences are unlikely to want to sit through an evening that runs to such length.

Still, *The Fairy Queen* has a large amount of Purcell's finest music, and a good many of his most tuneful songs. Some of these became well-known when they were published soon after the composer's premature death, at the age of thirty-five or thirty-six, in a two-volume collection of his music put out with the appropriate title *Orpheus Britannicus.* But the conditions of the theater in Purcell's day were so astonishingly casual that the full score of the work completely disappeared, and soon after his death enterprising publishers were advertising rewards for anyone who could turn up the whole or any part of the lost music. For two centuries the music was lost, only to turn up quite unexpectedly in the library of the Royal Academy of Music in London, just in time to be edited for the complete edition of Purcell's works that was then being prepared. The score in the Royal Academy is evidently the actual one used in the performances of 1692 and 1693.

A complete score for the theater in the 1690s included music to be played by the orchestra while the audience was gathering in the theater (the "First Music" and "Second Music"), an overture immediately preceding the beginning of the performance, "Act Tunes" which were performed during the intermission following each act, and, of course, the actual songs, dances, and scenic music to accompany the drama itself. *The Fairy Queen* is a gold mine of musical riches in Purcell's finest vein, from which the present selection has been drawn. There is little point in connecting the musical numbers with the drama in this kind of performance; the listener can simply revel in the tunefulness of Purcell's muse, his rhythmic variety, and the alternately vigorous and pensive character of the various sections.

—Steven Ledbetter



Henry Purcell

Johann Sebastian Bach
Cantata No. 212 (*Peasant* Cantata)

Johann Sebastian Bach was born in Eisenach, Germany, on 21 March 1685 and died in Leipzig on 28 July 1750. He composed the cantata Mer hahn en neue Oberkeet, *known as the* Peasant *Cantata and conventionally numbered 212, in 1742, apparently in great haste just before the first performance, which took place on 30 August that year, no doubt under the composer's direction. The text is by C.F. Henrici, who wrote under the pen name of Picander. In addition to the soprano and bass soloists, the score calls for an orchestra consisting of flute, horn, and strings with continuo. The continuo harpsichordist at this performance is Mark Kroll.*

Although Bach's title in Leipzig was *"Thomaskantor"* ("Cantor of St. Thomas's Church"), suggesting that his preoccupations were largely ecclesiastical, he had in fact been hired by the town council, since the position involved civic responsibilities as much as churchly ones. The title made Bach the most public musical figure in town, and as the years went on he became more and more involved in music-making outside the confines of the Lutheran liturgy, which had perforce dominated his attention at first. There were cantatas written for various sorts of celebrations at the University of Leipzig, wedding cantatas and secular cantatas, concertos, and other works for performance by the "Collegium Musicum." The Collegium consisted of university students who met under Bach's direction for semi-private performances at Zimmermann's Coffee House (the delightful *Coffee* Cantata was one of the works written for these frequently lighthearted events). And he was certainly open to proposals that he compose special music for private celebrations of various sorts. It is not always clear whether he did this on his own initiative or whether he was commissioned by a friend or relative of the celebrant.

The *Peasant* Cantata, one of the most original and witty of Bach's works in this genre, falls into the last category. It was presented for the traditional ceremony of



Johann Sebastian Bach

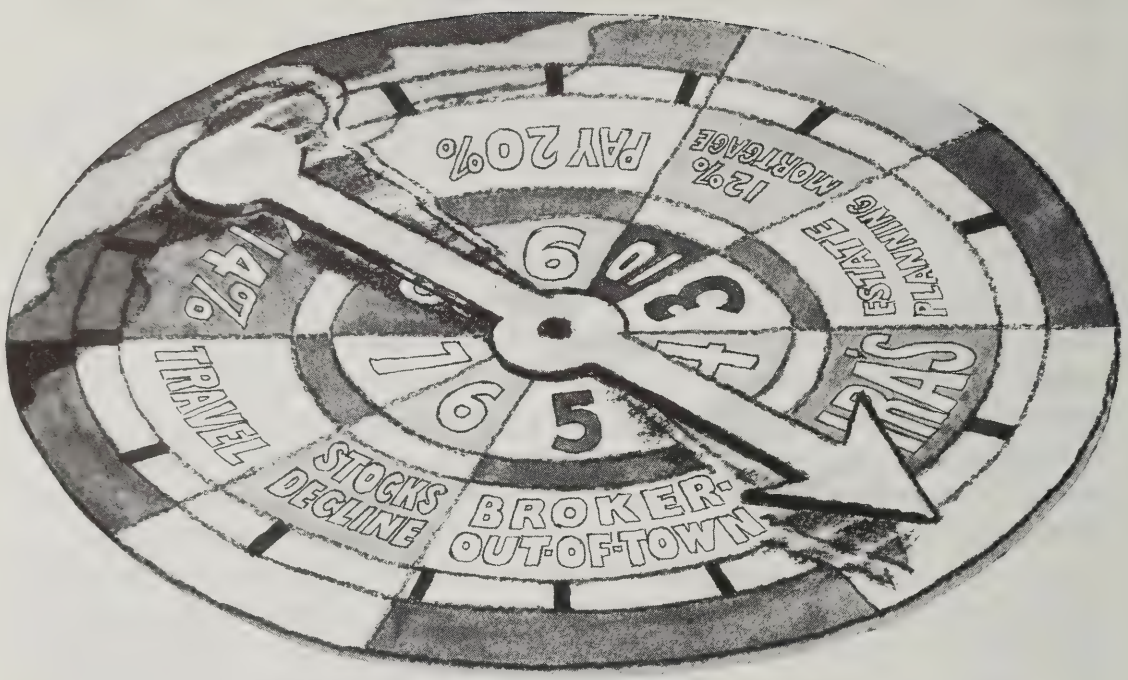
homage offered to a minor nobleman entering into his titles and estates. In this case the recipient of the homage was one Carl Heinrich von Dieskau, who came into his estate in the town of Klein-Zschocher bei Leipzig on the death of his mother in 1742. He received the homage of his subjects on 30 August. Dieskau was, among other things, a leading figure in the tax department—and it may be this post, oddly enough, that led to his being immortalized as the *"neue Oberkeet"* of the *Peasant* Cantata.

One of Dieskau's underlings in that office was the poet Christian Friedrich Henrici, who had long been one of Leipzig's most versatile and prolific poets and one of J.S. Bach's most frequent collaborators. By noting that he was responsible for the text of the *St. Matthew* Passion and a large number of Bach's cantatas, we might assume that Henrici was a real sobersides. Yet the impression would be misleading, for his first poetic work consisted of occasional verse on erotic or satirical subjects which often won him enemies; he chose to write discreetly under the pseudonym Picander. As his poetic output grew, his physical well-being was no doubt taken care of by a series of jobs in what we would call the civil service, first in the post office, later in the tax office. By 1740 he was named Assessment and Liquor Tax Collector, a position which he held until his death in 1764. In this position, Henrici was an underling of Dieskau from the summer of 1742. It may have occurred to him to attract the attention and good will of his new supervisor by writing the text of this charming piece, which he simply labeled *"Cantate en burlesque."* It may even have been Henrici/Picander who asked Bach to set the work to music for the day of the homage ceremony.

Cantatas like this one, written for specific occasions, usually had a story, but it was always a rather thin one. Here we have a young couple, apparently enamored of one another, involved in some lighthearted flirting before turning to a discussion of the new chamberlain, who, they say, is really quite special. He is certainly better than the tax collector (Henrici joking at his own expense?) and has some influence with him. Each of the characters offers a song of homage that they deem suitable to the new chamberlain; then, as the conversation closes, they repair to the inn for drinking and dancing. The first movement of the cantata is written largely in Upper Saxon dialect appropriate to the peasants, but the attempt at dialect quickly drops away except for an occasional word here and there. (There are casual references that must have been obvious to the first audience, such as the mysterious comment about the tax-man punishing you "if you barely stick your finger into the cold water"—possibly a reference to poachers on the fishing preserves.) The result was emphatically not a cantata to be performed by peasants, but simply a piece of good-natured funning.

Bach's music stays right in the spirit of the event. Though his music is far too difficult for presumably untrained "peasants," he manages to suggest their music with elements from folk song and the popular dances of the day. Most of the cantata is accompanied by the preferred peasant ensemble of violin, viola, and continuo. Only flute and horn appear among the wind instruments, and then for specific movements where they may have a symbolic meaning. It is even possible that the same performer played both instruments in the first performance, which Bach no doubt assumed would also be the last!

In addition to composing tunes that recall folk melodies and rhythms of the most popular dances of his day (bourrée, polonaise, minuet, mazurka, sarabande), Bach also managed to work an actual folk song in as commentary on the peasants' teasing flirtation, in much the same way that the chorales in the



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St. Matthew Passion serves as commentary on the ongoing action—though in the *Peasant* Cantata, of course, his intention is humorous. In the first bit of recitative, when Mieke (her name is an affectionate form of Marie) refuses to give the unnamed bass a kiss, Bach quotes part of a folk song; more of it follows when the bass mentions "how good a bit of smooching tastes." The tune was that of a slightly risqué song that provides a "subtext" for the scene: "With you and me in the feather bed, with you and me in the hay, no feather would poke us, no flea bite us." The bass's wish for the chamberlain to take in ten thousand ducats a day borrows its tune from an old Bohemian hunting song. And the soprano aria that follows, offering a wish for the birth of sons (at the time of the ceremony Dieskau had five daughters, but no sons!) may also use a melody known to the original audience, since the soprano refers to it as "this old song." And the bass's last aria Bach borrowed from his own Cantata 201 and turned the old music to the new words in an astonishingly fitting way—especially the line *"lachen vor Lust"* ("laugh with joy"), which is filled in the vocal line with the heartiest of laughter for the singer.

But Bach's remarkable achievement in this delightful cantata is the intertwining of folk song and dance, of elegant detail in a generally simple format, to capture Henrici's two characters in music of warmth and humor. It is this feat that has kept his cantata alive far past the date of its intended single performance.

—S.L.

Text and translation for the *Peasant* Cantata begin on the next page.



J.S. Bach, Cantata No. 212 ("Peasant" Cantata)

1. SINFONIA

2. ARIA (Duet)

Mer hahn en neue Oberkeet
An unsern Kammerherrn.
Ha gibt uns Bier, das steigt ins Heet,

Das ist der klare Kern.
Der Pfarr mag immer büse tun;
Ihr Spielleut, halt euch flink!
Der Kittel wackelt Mieken schun,
Das klene luse Ding.

We have a new squire
in our chamberlain.
He gives us beer, which climbs to our brains,
that is the long and the short of it.
Let the pastor be angry about it—
you musicians, lively now!
Mieke's skirt is shaking now,
the sweet little thing!

3. RECITATIVE (Dialogue)

Nu, Mieke, gib dein Guschel immer her;

Wenns das alleine wär.
Ich kenn dich schon, du Bärenhäuter,
Du willst hernach nur immer weiter.
Der neue Herr hat ein sehr scharf Gesicht.

Ach! unser Herr schilt nicht;
Er weiss so gut als wir, und auch wohl besser,
Wie schön ein bisschen Dahlen schmeckt.

Bass
Now, Mieke, just give me a little kiss.
Soprano
If only it would stop at that . . .
I know you, you old bear,
After one, you'll just want to go on and on.
The new lord has a very sharp eye.
Bass
Ah, our lord won't complain;
he knows as well as we—if not better—

how good a bit of smooching tastes.

4. ARIA (Soprano)

Ach, es schmeckt doch gar zu gut,
Wenn ein Paar recht freundlich tut;
Ei, da braust es in dem Ranzen,

Als wenn eitel Flöh und Wanzen
Und ein tolles Wespenheer
Miteinander zänkisch wär.

Oh, it tastes only *too* good
when a couple behaves in so friendly a way;
ah! then deep down inside me it begins to feel
as if fleas and bugs
and a crazy army of wasps
were squabbling with one another.

5. RECITATIVE (Bass)

Der Herr ist gut: Allein der Schösser,
Das ist ein Schwefelsmann,
Der wie ein Blitz ein neu Schock strafen kann,
Wenn man den Finger kaum ins kalte Wasser steckt.

Our lord is good; but the tax collector—
there's a man of brimstone and fire,
who in a flash can punish you a heap

if you barely stick your finger into the cold water.

6. ARIA (Bass)

Ach Herr Schösser, geht nicht gar zu schlimm
Mit uns armen Bauersleuten üm!
Schont nur unsrer Haut;
Fresst ihr gleich das Kraut
Wie die Raupen bis zum kahlen Strunk,
Habt nur genung!

Ah, Mr. Tax-Man, don't be so hard
on us poor peasants.
Spare our skins!
If you gobble up the leaves
all the way to the bare stalk, like caterpillars,
be content with that!

7. RECITATIVE (Soprano)

Es bleibt dabei,
Dass unser Herr der beste sei;
Er ist nicht besser abzumalen
Und auch mit keinem Hopfensack
voll Batzen zu bezahlen.

Well, it's still the case
that our lord is the best of men;
he couldn't be praised more
and I wouldn't trade him
for a hopsack full of pennies.

8. ARIA (Soprano)

Unser trefflicher
Lieber Kammerherr
Ist ein kumpabler Mann,
Den niemand tadeln kann.

Our splendid
dear chamberlain
is a worthy man
of whom no one can complain.

9. RECITATIVE (Dialogue)

Bass

Er hilft uns allen alt und jung.
Und dir ins Ohr gesprochen:
Ist unser Dorf nicht gut genung
Letzt bei der Werbung durchgekrochen?

He helps us all, old and young.
And (I'll whisper a secret in your ear)—
didn't our village come out rather well
last time there was a military call-up?

Soprano

Ich weiss wohl noch ein besser Spiel,
Der Herr gilt bei der Steuer viel.

I know something still better:
Our lord has real power with the taxman.

10. ARIA (Soprano)

Das ist galant,
Es spricht niemand
Von den caducken Schocken.
Niemand redt ein stummes Wort,
Knauthain und Cospuden dort
Hat selber Werg am Rocken.

That is quite nice—
no one speaks of
the rich yield.
No one says a word—
Knauthain and Cospuden over there
have their finger in the pie too!

11. RECITATIVE (Bass)

Und unsre gnädige Frau
Ist nicht ein prinkel stolz.
Und ist gleich unsereins ein arm und grobes
Holz,
So redt sie doch mit uns daher,
Als wenn sie unsersgleichen wär.
Sie ist recht fromm, recht wirtlich und genau
Und macht unserm gnädigen Herrn
Aus einer Fledermaus viel Taler gern.

And our gracious lady
isn't a sniffy snob.
And even if we're a poor and rough
lot,
yet she speaks with us all,
as if she were one of us.
She is pious, efficient, and exact,
and made for our gracious lord
many dollars from a single bat.

12. ARIA (Bass)

Fünfzig Taler bares Geld
Trockner Weise zu verschmausen,
Ist ein Ding, das harte fällt,
Wenn sie uns die Haare zausen,
Doch was fort ist, bleibt wohl fort,
Kann man doch am andern Ort
Alles doppelt wieder sparen;
Lasst die fünfzig Taler fahren!

Fifty dollars cash
to be gobbled up just like that
is a thing that falls hard,
when they ruffle our hair.
But what's gone stays gone;
still, if you can save everything
twice over in another place,
let the fifty dollars go!

—Please turn the page quietly.—

13. RECITATIVE (Soprano)

Im Ernst ein Wort!
Noch eh ich dort
An unsre Schenke
Und an den Tanz gedenke,
So sollst du erst der Obrigkeit zu Ehren
Ein neues Liedchen von mir hören.

Let's be serious for a minute.
Before I start thinking
of the inn
and of the dance,
you must first hear a new little song of mine
in honor of our squire.

14. ARIA (Soprano)

Klein-Zschocher müsse
So zart und süsse
Wie lauter Mandelkerne sein.
In unser Gemeine
Zieh heute ganz alleine
Der Überfluss des Segens ein.

Klein-Zschocher must be
tender and sweet,
like almonds.
Into our community,
may an overflow of blessings
come today.

15. RECITATIVE (Bass)

Das ist zu klug vor dich
Und nach der Städter Weise;
Wir Bauern singen nicht so leise.
Das Stückchen, höre nur, das schicket sich
vor mich!

That's too smart for you,
and it's citified;
we peasants don't sing so delicately.
Listen, here's a piece that is more suitable
for me.

16. ARIA (Bass)

Es nehme zehntausend Dukaten
Der Kammerherr alle Tag ein!
Er trink ein gutes Gläschen Wein
Und lass es ihm bekommen sein!

May the chamberlain take in
ten thousand ducats a day!
May he drink a good glass of wine
and have it feel good in him!

17. RECITATIVE (Soprano)

Das klingt zu liederlich.
Es sind so hübsche Leute da,
Die würden ja
Von Herzen drüber lachen;
Nicht anders, als wenn ich
Die alte Weise wollte machen:

That sounds too sing-songy.
There will be highbrow people there
who would just
laugh with all their might at that,
no differently than if I
were to try this old song:

18. ARIA (Soprano)

Gib, Schöne,
Viel Söhne
Von artger Gestalt,
Und zieh sie fein alt,
Das wünschet sich Zschocher und Knauthain
fein bald!

O Beauty, grant
many sons
fair of form,
and may they grow up well;
this is what Zschocher and Knauthain
wish for you—and soon.

19. RECITATIVE (Bass)

Du hast wohl recht.
Das Stückchen klingt zu schlecht;
Ich muss mich also zwingen,
Was Städtisches zu singen.

You're right.
My song sounds too bad.
So I must force myself
to sing something citified.

20. ARIA (Bass)

Dein Wachstum sei feste
Und lache vor Lust!
 Deines Herzens Trefflichkeit
 Hat dir selbst das Feld bereit',
 Auf dem du blühen musst.

May your increase be constant
and may you laugh with joy!
 Your heart's excellence
 has already prepared the soil
 from which your plenty comes.

21. RECITATIVE (Dialogue)

Und damit sei es auch genung.

Soprano
That's enough of that.

Nun müssen wir wohl einen Sprung
In unsrer Schenke wagen.

Bass
Now we must go try a leaping dance
at the inn.

Das heisst, du willst nur das noch sagen:

Soprano
Which means that you really want to say:

22. ARIA (Soprano)

Und dass ihrs alle wisst,
Es ist nunmehr die Frist
Zu trinken.
Wer durstig ist, mag winken.
Versagts die rechte Hand,
So dreht euch unverwandt
Zur linken!

And just so that you all know,
now is the time
for drinking.
Whoever is thirsty, just wave.
If your right hand won't allow it,
then just turn without flinching
to the left!

23. RECITATIVE (Dialogue)

Mein Schatz, erraten!

Bass
My dear, you've guessed it!

Und weil wir nun
Dahier nichts mehr zu tun,
So wollen wir auch Schritt vor Schritt
In unsre alte schenke waten.

Soprano
And since we now
have nothing left to do here,
we can amble step by step
to our dear old inn.

Ei! hol mich der und dieser,
Herr Ludwig and der Steur-Reviser
Muss heute mit.

Bass
Hey! The devil take me—
Mr. Ludwig and the tax collector
must come along today too.

24. CHORUS

Wir gehn nun, wo der Dudelsack
In unsrer Schenke brummt,
Und rufen dabei fröhlich aus:
 Es lebe Dieskau und sein Haus,
 Ihm sei beschert,
 Was er begehrt,
 Und was er sich selbst wünschen mag!

Now we're going to the inn
where the bagpipe sounds,
and we'll call out joyously:
 "Long live Dieskau and his house!
 May he be assured of receiving
 whatever he desires
 and anything he may wish for himself!"

—Picander [Christian Friedrich Henrici]

—translation by S.L.



Photograph by Herb Snitzer

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Georg Philipp Telemann
Die Tageszeiten (The Times of Day)

Georg Philipp Telemann was born in Magdeburg, Germany, on 14 March 1681 and died in Hamburg on 25 June 1767. He composed his cantata Die Tageszeiten *in 1759 to a text by Friedrich Wilhelm Zachariae and probably directed the first performance himself. In addition to the chorus and the soprano, alto, tenor, and bass soloists, the score calls for two each of flutes and oboes, one bassoon, harpsichord, and strings. The harpsichordist at this performance is Mark Kroll.*

During his long and active residency in Hamburg, Telemann composed a large number of choral works both sacred and secular. These received frequent performance in Hamburg and were so popular that they went a long way toward creating a real concert life in that city. (One of the great inventions of the eighteenth century was the idea of a regular series of concerts on a fairly large scale open to a general ticket-buying audience, not simply performed in the private houses of the aristocracy for rich and noble patrons.) *Die Tageszeiten* was composed late in the composer's long life—he was seventy-eight when he wrote it—and received many performances in the years that followed.

The text of the cantata was written by Friedrich Wilhelm Zachariae, one of Telemann's most frequent poetic collaborators. In this case, Zachariae may have been influenced by a cycle of poems in English by James Thomson entitled *The Seasons*. These poems had appeared in 1730 and were translated into German in 1745. As an example of the English philosophy of nature, going far beyond the simple description of natural scenery or events to a discussion linking the natural world with humanity, Thomson's poem was popular and influential. It was ultimately to provide the basis for Gottfried van Swieten's text to Haydn's last oratorio, *The Seasons*, composed 1799-1801. Haydn may well have known Telemann's popular work (which is less directly based on Thomson than is Haydn's own oratorio) since some of the images are treated in a remarkably similar way.

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To be sure, though, both composers employ the ages-old vocabulary of word-painting to translate concrete natural images into music—the rippling brook, the humming of bees, the music that shepherds make, and so on. In any case, Telemann's work is still largely a Baroque composition—though approaching Classical style in many respects—and it is drawn in small detailed strokes, as opposed to the grandeur and breadth of Haydn's work. Telemann is etching to Haydn's fresco.

The cantata is divided into four sections representing the various "times" of day: Morning, Noon, Evening, and Night. Each of these is described by one of the four soloists in a pair of arias separated by recitative, after which the whole section is closed by a chorus. As was entirely typical of the time, each section gives the opportunity for moralizing reflections designed to improve the listener. But whether the listener of today be improved or not, it is still possible to delight in Telemann's melodic grace, harmonic strength, instrumental color, and expressive imagination.

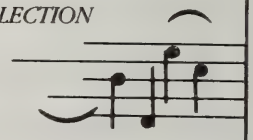
—S.L.



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G.P. Telemann, "Die Tageszeiten" ("The Times of Day")

MORNING

1. OVERTURE

2. ARIA (Soprano)

Der Morgen kommt, mit ihm die Freude;
o sieh! mit blitzendem Geschmeide
schmückt sich für dich das Feld.
Indem du aus dem Meere steigest
und dich mit Pomp den Völkern zeigest
frohlocket eine halbe Welt.

Morning comes, and joy with it.
Behold! with sparkling jewels
the field adorns itself for you.
While you arise from out of the sea
and show yourself to the peoples with pomp,
half the world rejoices.

3. RECITATIVE (Bass)

Der ganze Himmel schwimmt in Glanz,
die güld'nen Stunden führen einen Tanz
um dich herum und grüssen, Sonne, dich.
Und alle Sphären klingen,
und alle Wälder singen,
und alle Harmonien dringen
auf zum Olymp und grüssen, Sonne, dich!
Dir singt die helle Kriegstrompete
im waffenvollen Feld;
dir singt des Hirten sanfte Flöte
im stillen Tal;
dich grüsst durch feierliche Lieder
der Muselmann, der Heid' und Christ.
Doch du, o Christ,
weih' deine frommen Lieder nur dem,
der wundervoll das nichts gebären hiess
und Erden schuf und Sonnen leuchten liess.

The whole sky swims in splendor,
the golden hours lead a dance
around you and greet you, O sun.
And all the spheres resound,
and all the forests sing,
and all the harmonies arise
to Olympus and greet you, O sun!
To you the bright war trumpet sings
in the weapon-strewn field;
to you sings the shepherd's gentle flute
in the silent vale;
with festive song the Moslem greets you,
and the heathen, and the Christian.
But you, O Christian,
dedicate your pious songs only to him
who wondrously commanded the void to give birth,
created the earth, and commanded the sun to shine.

4. ARIA (Soprano)

Allmächt'ger, gross in Sonnenglanz
und gross in finst'rer Nacht!
Verschmäh nicht Morgenopfer ganz,
von sterblichen gebracht!

Jauchzt ihm voll Ehrfurcht, dunkle Wälder!
jauchzt ihm, erwachte, frohe Felder!
jauchzt ihm, laut wallend Ozean!
und du, o Mensch, o! bet ihn an!

Almighty, great in the sun's splendor,
and great in the dark of night!
Do not disdain the morning sacrifice
offered by mortals!

Shout to him in awe, dark forests!
shout to him, awakened, happy fields!
shout to him, boiling ocean!
and you, O man, pray to him!

5. CHORUS

Willkommen, holdseliger Morgen!
Die Schatten, die dich verborgen,
entfliehn, und die Freude wird laut.
Dich mit Musik zu empfangen,
hat die Natur mit Verlangen
auf deine Zurückkunft geschaut.

Welcome, blissful morning!
The shadows that concealed you
have fled, and joy becomes sonorous.
In order to receive you with music,
Nature has with longing
looked for your return.

—Please turn the page quietly.—

NOON

6. ARIA (Alto)

Der Mittag, begleitet von fächelnden Stunden,
eröffnet sein Füllhorn mit Blumen umwunden
und giesst es auf alle verschwenderisch aus.
Die allgemeinen wohltätigen Weste
erfrischen die hohen gewölbten Paläste
sowie das Landmanns umschattetes Haus.

Midday, accompanied by the hours of fanning,
opens its horn of plenty entwined with flowers
and pours it out prodigally on all.
The generally benevolent west winds
refresh the high-domed palaces
as well as the countryman's shady house.

7. RECITATIVE (Alto)

Empfange mich, ehrwürd'ger Eichenwald!
Jetzt, da wir ganz vom Mittagsmahl ermatten,
sucht die Betrachtung gern den stillen Aufenthalt
in deinem kühlen schatten.
Der laute Bach rollt murmelnd in das Tal,

Der Westwind wälzet sich in Wipfel höher Buchen
da Bienen ohne Zahl
von Blemen ihren Raub mit stetem Summen suchen.
Die Herde lagert sich im Klee,
indem der Hirt von einer luft'gen Höh'
sein Horn ertönen lässt
und, durch den West erfrischet,
den süssen Lobgesang zur Bäche Murmeln mischet.
O wie beglückt ist da, den,
nie durch sich verdammt,
kein leerer stolz, kein Durst nach Gold entflammt,
der, wenn die ganze Welt in Lastern um ihn brennet,
ein heitres Herz behält, nach keiner Würde rennet,
und, fern vom Lärm der falschheitvollen Stadt,
frei unter Linden ruht, die er geplanzet hat.

Receive me, O sacred oak wood!
Now, when we grow weary from our noon meal,
for contemplation we like to seek out a silent abode
in your cool shadows.
The noisy brook rumbles, murmuring, to the valley,
the west wind plays in the tops of the high beech trees
where numberless bees
seek their plunder from the flowers with constant humming.
The flocks are spread out in the clover,
while the shepherd, from an airy height,
sounds his horn
and, refreshed by the west wind,
mixes his sweet song of praise with the brook's murmur.
O happy then is he whom,
never damned by his own acts,
no empty pride, no thirst for gold enflames;
who, though the whole world burns around him in depravity,
retains a merry heart, chases after no worldly honors,
and, far from the noise of the cities filled with falsehoods,
rests freely under linden trees that he has planted himself.

8. ARIA (Alto)

Lass mich die süsse Wollust fühlen,
indem mich tausend Lüfte kühlen,
dass ein erkenntlichs Herz den Herrn der Schöpfung ehrt.
Der König, dem der Wein aus güldnen Schalen winket,
der Hirt, der aus der Quelle trinket,
vergesse nie den Geber der ihn nährt.

Let me feel the sweet ecstasy,
while a thousand zephyrs cool me,
of a grateful heart praising the lord of creation.
May the king, whose wine beckons from golden goblets,
or the shepherd, who drinks from the spring,
never forget the Giver who nourishes him.

9. CHORUS

Auf! Folget dem feurigen Wagen der Sonne
mit jauchzendem Chor
und schwingt euch zur Quelle der Freude,
der Wonne,
mit Hymnen empor.

Up! Follow the Sun's fiery chariot
with exultant chorus
and ascend to the source of joy,
of delight,
with hymns.

EVENING

10. ARIA (Tenor)

Senke dich von Purpurwolken,
holder Abend, sanft herab!
Hauche reine, frische Lüfte,
schüttle Tau und Rosendüfte
von den feuchten Schwingen ab.

Descend gently from the purple clouds,
lovely evening!
Breathe pure, fresh breezes,
scatter dew and the fragrance of roses
from your damp wings.

11. RECITATIVE (Tenor)

Der Wald steht dunkel grün; von langen
Matten
erhebet sich der frische Tau;
der Abendwind erquickt bei kühlen schatten
das stille Tal, die Au.
Jetzt rauscht der Busch, jetzt wallen die
Gefilde;
der laute Bach rinnt hell und milde
vom Felsen ab, und alles fällt vergnügt

in Schlaf und Traum, vom Westwind
eingewiegt.

The forest is dark green; from broad meadows

the fresh dew arises;
the evening wind revives, amid cool shadows,
the silent vale, the meadow.
Now the bushes rustle, now the fields
flutter;
the noisy brook runs brightly and gently
down from the rocks, and everything falls
into a contented dreamy sleep,
cradled by the west wind.

12. ARIA (Tenor)

Komm, holder Schlaf!
Die matten Augen sinken,
die güldnen Sterne winken
zur süssen Ruh.
Nichts kann des Frommen Schlummer
stören;
die Engel stehn um ihn mit ihren Heeren,
der Himmel deckt ihn zu.

Come, gentle sleep!
My weary eyelids sink,
and the golden stars invite me
to sweet rest.
Nothing can disturb the slumber of the pious
man;
hosts of angels stand round about him,
and heaven covers him.

13. CHORUS

Vom Aufgang bis zum Untergang
erschalle, Herr, dein Lobgesang!

From dawn to sunset,
O Lord, may your song of praise resound!

—Please turn the page quietly.—

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NIGHT

14. ARIA (Bass)

O Nacht! und du, geweihte Stille!
indem ich mich in eure Schatten hülle,
fall ich hin in den Staub vor dem, der mich gemacht.
Von dieser Unterwelt getümmel
hebt unser Herz nichts mehr zum Himmel
als sie, die feierliche Nacht.

O Night, and you, consecrated Silence!
while I wrap myself in your shadows,
I fall to the dust before him who made me.

From this hellish tumult
nothing raises our hearts to heaven
more than she, the solemn night.

15. RECITATIVE (Bass)

Sie kommt, ihr helles Sternenkleid
fliesst über ihren prächt'gen Wagen;
begeistert von der Macht der dunklen Einsamkeit
steht jetzt der Christ, durch sich geweiht,

und denket seiner sterblichkeit.
Er hört die Todesglocke schlagen,
indem er unter Gräbern irrt
und auf den Staub hinweint,
der er auch werden wird.
Doch welcher Trost strahlt in die bange Seele?
Umsonst schreckt ihn des Grabes dunkle Höhle.
Von jedem Stern ruft ihm ein Engel zu,
dass er unsterblich ist.
Er schmeckt des Trostes Ruh.
Weit hinter jener Nacht sieht er den Vorhang sinken,
und Palmen, ihm bestimmt, und Seraphim ihm winken.

She comes; her bright starry dress
flows over her splended chariot;
enraptured by the power of dark loneliness,
the Christian now stands, consecrated through her,
and ponders his mortality.
He hears the funeral bell toll,
while he wanders among the graves
and weeps in the dust
which he, too, must become.
But what consolation shines into the fearful soul!
In vain does the grave's dark cavern terrify him.
From every star an angel calls to him
that he is immortal.
He tastes the peace of consolation.
Far behind that Night he sees the curtain fall,

and palms, destined for him, and seraphim beckoning.

16. ARIA (Bass)

Wie wird des Grabes Nacht entweichen,
wenn über Schrecken, Graun und Leichen
des Christen ew'ger Morgen glänzt.
Sein Auge wird den Finsternissen,
sein Geist der Sterblichkeit entrissen,
und sein Seligkeit ist rein und unbegrenzt.

How the night of the grave will vanish,
when, over terror, shudders, and corpses,
the Christian's eternal morning dawns!
Darkness shall be snatched away from his eye,
mortality from his soul,
and his bliss will be pure and unbounded.

17. CHORUS

Der Herr ist Gott, ein Gott der Ehren;
Der Herr ist Gott, ein Gott der Macht.
Der Kreis der Erde muss es hören,
ein Tag sag es dem andern Tage
und eine nacht der andern Nacht.

The Lord is God, a God of glory;
the Lord is God, a God of power.
The whole circle of the earth must hear it;
let one day tell it forth to another day
and one night to another night.

—Friedrich Wilhelm Zachariae *—translation by S.L.*

1984 Festival of Contemporary Music at Tanglewood

Thursday, 26 July—Wednesday, 1 August 1984

Gunther Schuller, Director; Theodore Antoniou, Assistant Director

Thursday, 26 July, 8:30 p.m.: Theatre-Concert Hall
Joel Krosnick, cello, and Gilbert Kalish, piano
Works by Arthur Berger, Tod Machover, George Crumb, and Ralph Shapey

Saturday, 28 July, 1:30 p.m.: Tent
Festival Preview with Gunther Schuller, Director of Contemporary Music Activities at the Berkshire Music Center; John Harbison, Composer-in-Residence at the Berkshire Music Center; and Steven Ledbetter, Boston Symphony Orchestra Director of Publications

Saturday, 28 July, 2:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Laura Clayton, Karl Aage Rasmussen, Paul Lansky, and John Harbison

Sunday, 29 July, 2:30 p.m.: Shed
Boston Symphony Orchestra
Edo de Waart, conductor
Concert including John Harbison's Symphony No. 1 (commissioned by the Boston Symphony Orchestra for its centennial)

Sunday, 29 July, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Wolfgang Rihm, Ivan Tcherepnin, Lee Hyla*, and Louis Andriessen

Monday, 30 July, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Theodore Antoniou, conductor
Works by Witold Lutoslawski, Harrison Birtwistle, Ronald Perera, and Igor Stravinsky

Tuesday, 31 July, 8:30 p.m.: Theatre-Concert Hall
Rafael Druian, Joseph Silverstein, and Joel Smirnoff, violin; Edwin Barker, double bass; Benjamin Pasternack and Yehudi Wyner, piano
Works by Harold Shapero, Joan Tower, Gunther Schuller, Ellen Taafe Zwilich, and Hans Werner Henze

Wednesday, 1 August, 8:30 p.m.: Theatre-Concert Hall
Berkshire Music Center Orchestra
Gunther Schuller, conductor
Works by George Walker*, Todd Brief, John Harbison, and Nikos Skalkottas

*commissioned by the Berkshire Music Center for this Festival; first performance

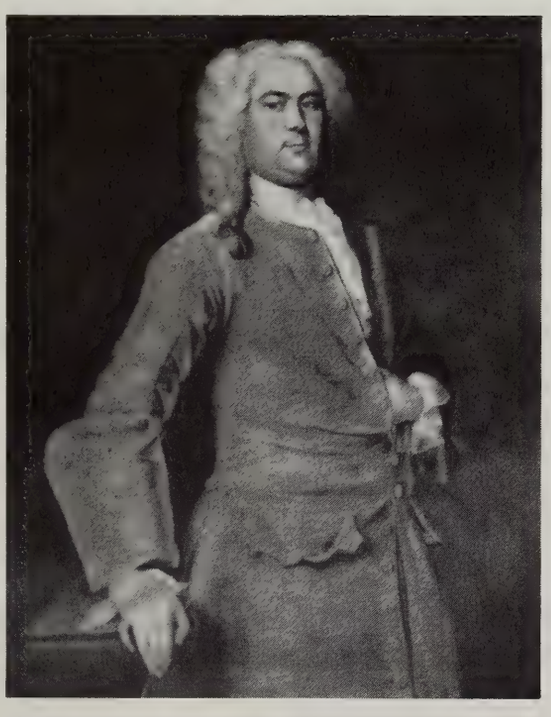
All events except the Joel Krosnick-Gilbert Kalish recital on 26 July and the Boston Symphony Orchestra concert on 29 July, both of which require Berkshire Festival Tickets available at the Tanglewood box office, are free to Friends of Music at Tanglewood and open to the public for a $5 contribution at the Main Gate ($6 on 1 August).

George Frideric Handel
Music for the Royal Fireworks

Georg Friedrich Händel was born in Halle, Germany, on 23 February 1685 and, having in the meantime adopted the English spelling George Frideric Handel, died in London on 14 April 1759. He composed the Royal Fireworks *Music in 1749 to be performed as part of an outdoor fireworks display. The first performance took place on 27 April 1749. Originally written with parts for three oboes, two bassoons, contrabassoon, three horns, three trumpets, and three timpani, the first performance included many instruments on each part. Handel later reworked the score to include strings as well. The continuo harpsichordist is Mark Kroll.*

The autumn of 1748 finally saw the end of the long and grinding European war known as the "War of the Austrian Succession," which had started in 1740 when Charles VI, the head of the house of Hapsburg and also the Holy Roman Emperor, died without leaving a son. Though Charles had made a provision according to which his estates (a few modest parcels of land including Austria, Hungary, and Bohemia, plus various provinces in the southern Netherlands and northern Italy) would go to his daughter Maria Theresa, he had not dealt with the problem of succession to the elective title of Holy Roman Emperor, which had been in the Hapsburg family for three hundred years. Well before Charles's death other European rulers felt some interest in seeing that the Imperial title did not fall to Maria Theresa's husband Francis, who was a minor enough noble to be considered unsuitable for such an honor. But if anyone else were to be elected, the successful candidate would also have to be endowed with some of the Hapsburg inheritance.

It was Frederick II of Prussia (later known as Frederick the Great) who actually started the war by an aggressive move into Silesia, part of the Bohemian lands and one of the richest Hapsburg territories. But hostilities soon expanded to



George Frideric Handel

encompass all of Europe, including England and France, for whom the War of the Austrian Succession was just one more skirmish in a long duel between the two countries lasting from 1689 to the defeat of Napoleon in 1815. The signing of the peace treaty in Aix-la-Chapelle on 18 October 1748, after so many years of hardship and bloodshed, was therefore hailed as an achievement worthy of the most splendid celebration. (Few were perhaps aware at the time that the "peace" was essentially a politicians' convenience; though much had been settled in central Europe, the dispute between France and England was scarcely addressed in the treaty, and war was to break out again between those two powers only a few years later, on the North American continent.)

In any case, the peace was to be celebrated with a grand public display of fireworks in London's Green Park in April 1749. The King agreed that music should accompany the festivities, but with the stipulation that it should be a music of "warlike instruments"—that is, wind and percussion, the types of instruments that might be part of a military band. Handel was commissioned to write the music, but at the last moment he demanded also to be allowed to include strings in the ensemble: no doubt he was worried about the problems of intonation with so many wind instruments, which were far more unreliable in their eighteenth-century versions than they are today. The Duke of Montague, Master of the Ordnance, wrote to the Comptroller of his Majesty's Fireworks to describe Handel's view of the matter:

> Now Hendel proposes to lessen the nomber of trompets, &c and to have violeens. I don't at all doubt but when the King hears it he will be very much displeased I am shure it behoves Hendel to have as many trumpets, and other martial instruments, as possible, tho he dont retrench the violins, which I think he shoud, tho I beleeve he will never be persuaded to do it.

Then there was a proposal by Handel's friend and admirer Jonathon Tyers, the owner of Vauxhall Gardens, one of the leading pleasure gardens of the day, and the site of much concert-giving, for a public rehearsal to be held there. Handel was opposed to holding the rehearsal there, but he seems to have been overruled, for one took place on 21 April. An audience estimated at 12,000 converged on the Gardens and created such a traffic jam on London Bridge that carriages were reported delayed for three hours.

The actual performance of the music with the fireworks took place on 27 April. The event seems to have been only a mixed success. Perhaps because of the wet

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weather, many of the rockets failed to go off, and those that did go off set fire to the building especially erected for the event, setting off a general panic among the crowd and a stampede in which many people were injured. The music, however, was immediately popular—so much so that Handel repeated it just a month later as part of a benefit concert for his favorite charity, the Foundling Hospital.

It is still not entirely clear whether the first performance took place with wind instruments only, as the king desired, or with added strings, as Handel preferred. Certainly the first movement was composed originally for wind ensemble, though string parts were added in the autograph (and in the eventual published form of the music). The other movements were composed for winds with strings, but the string parts were cancelled in the autograph—perhaps the best evidence that the first performance was for winds alone. Still, the numbers of instruments called for by Handel in the autograph—twenty-four oboes, twelve bassoons, one contrabassoon, nine each of horns and trumpets, and timpani—fall far short of the "band of 100 musicians" that two different sources claim took part in the premiere. Handel could have added a good forty strings to that wind ensemble to make up the hundred players. Or, possibly, he simply doubled all the other numbers! In any case, that first performance must have made a grand and glorious noise.

What is certain, in any case, is the fact that Handel preferred to have strings in his ensemble, if only because it allowed him a greater variety of instrumental colors—and the whole score is designed to show off opposing choirs of instruments with their different timbres. Certainly within a month, if not by the first performance, he had created what he considered the definitive version of the suite, which included the strings.

The overture is far and away the biggest movement of the score. Conceived in the mold of the French *ouverture*—with a slow introduction in crisp dotted rhythms, followed by a faster, lightly fugal main section—it is superbly conceived for outdoor performance. Handel seems to have modeled the opening fanfare on an earlier composition, for which sketches survive. The early version presented the opening fanfare in unison. For the final version Handel decided to harmonize the first statement; this allows him to attain still further variety when the theme comes back on later occasions in two different harmonizations. The faster section of the overture does not come from the early sketches but seems to have been conceived specifically for this piece. Handel carefully designed the thematic material to be played by the brass instruments, which, in his day, could play chromatic notes only with great difficulty and in poor tune. The layout of the themes, with plenty of opportunity for triple antiphonal echoes between the different instrumental choirs, also suggests that they were conceived for this unusual ensemble.

The remaining movements consist of various types of dances, none of them aimed at matching or excelling the size or energy of the overture. To modern ears they may come as an anticlimax, but nothing was more typical of the Baroque suite, in which the heavy artillery, so to speak, came first, followed up by a display of lighter arms. The various dances were intended to provide a variety of mood and rhythm, if rarely of key. Handel gave two of the movements titles that certainly were intended to reflect the purpose of the work as a whole: *"La Réjouissance"* ("The Rejoicing") and *"La Paix"* ("The Peace").

—S.L.

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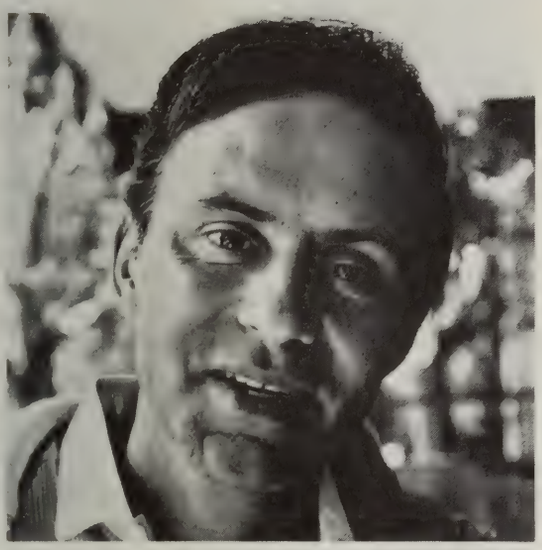
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Christoph Eschenbach



Pianist Christoph Eschenbach has won acclaim for recital performances as well as for his appearances with orchestra. He has been heard with the orchestras of Berlin, Amsterdam, London, Philadelphia, New York, Cleveland, Boston, Chicago, San Francisco, and Toronto; at the music festivals of Salzburg, Bonn, Vienna, Aix-en-Provence, Tanglewood, and the Mostly Mozart Festival at Lincoln Center; and he is a favorite of such conductors as Claudio Abbado, Pierre Boulez, Eugen Jochum, Herbert von Karajan, Seiji Ozawa, and Wolfgang Sawallisch. He is also an accomplished conductor and has led, among others, the London Philharmonic and London Symphony Orchestra, the NDR Symphony of Hamburg, the Vienna Symphony, and, in America, the orchestras of Boston, Chicago, Cleveland, Los Angeles, and New York.

Born in Breslau, Germany, in 1940, Mr. Eschenbach began piano lessons with his mother and later studied with Eliza Hansen in Hamburg. A winner of the Steinway Young Pianists Award in 1951 and 1952, of the 1959 Deutsche Hochschulen Competition, and the 1962 Munich International Music Competition, he so impressed the judges of the Clara Haskil Competition that they made their initial first-prize presentation to him in 1965. A graduate with highest honors from the Hamburg Academy of Music. Mr. Eschenbach came to America in 1969 for appearances with George Szell and the Cleveland Orchestra, Erich Leinsdorf and the Boston Symphony, for recitals in twelve major cities, and, a highlight of the tour, to perform Henze's Second Piano Concerto, composed in his honor, with the Chicago Symphony conducted by the composer. He has recorded Beethoven's *Emperor* Concerto with Seiji Ozawa and the Boston Symphony for Deutsche Grammophon, and he has made regular appearances at Tanglewood as both conductor and pianist since 1979. Last summer he led a program of Beethoven and Tchaikovsky with pianist Emanuel Ax, and an all-Mozart concert with himself as both conductor and piano soloist.

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Justus Frantz



Internationally acclaimed pianist Justus Frantz is a frequent guest with the world's leading conductors, among them Karajan, Giulini, Haitink, and Bernstein, and he has appeared as soloist with such orchestras as the Berlin Philharmonic, New York Philharmonic, Royal Philharmonic, London Philharmonic, the Orchestre de Paris, the Orchestre de la Suisse Romande, Czech Philharmonic, Zurich Tonhalle, Munich Philharmonic, the Hamburg Radio Orchestra, the Cincinnati Symphony, and the Montreal Symphony. His appearances at the major music festivals have included Aix-en-Provence, Salzburg, Spoleto, Tanglewood, Flanders, and the Beethoven Festival in Bonn. Mr. Frantz made his United States debut in 1975 with Leonard Bernstein and the New York Philharmonic in six performances of the Dvořák Piano Concerto, followed by a Columbia recording of the work. A regular duo-piano partner with Christoph Eschenbach, the two have made a Deutsche Grammophon recording of two-piano works by Mozart and Schubert. Mr. Frantz has embarked upon a major recording project for Polydor, to include Scarlatti sonatas and the *Well-Tempered Clavier* of Bach.

Born in Hohensalza, Silesia, in 1944, Mr. Frantz studied with Eliza Hansen at the Musikhochschule in Hamburg and later with Wilhelm Kempff. Having been granted a fellowship by the Studienstiftung des deutschen Volkes in 1967, he was a prizewinner at the International Musicians Competition in Munich that same year. In 1968-69 he gave numerous concerts in the state-sponsored program "Concerts with Young Musicians." He has since become widely known through radio and television appearances, and he is at home in repertory ranging from Mozart and Beethoven to Stockhausen and Hans Werner Henze. Mr. Frantz appeared at Tanglewood in 1979 in a two-piano recital with Christoph Eschenbach and in a performance of Mozart's E-flat concerto for two pianos, K.365, also with Mr. Eschenbach.

The Springs

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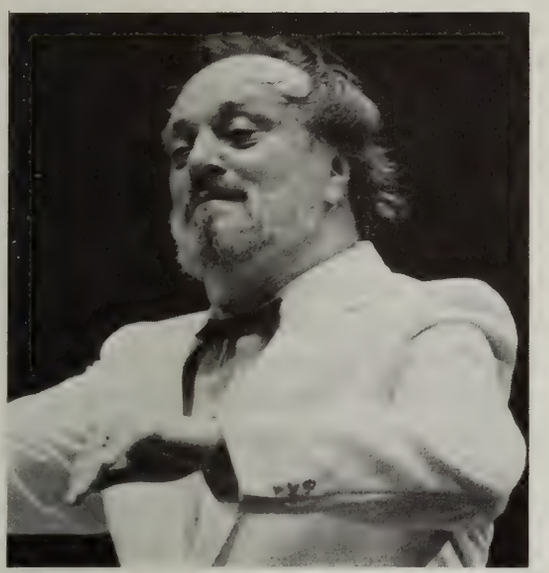
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Kurt Masur



Music director of the Leipzig Gewandhaus Orchestra since 1970, Kurt Masur was born in Brieg, Silesia, in 1927. After piano studies, he attended the German College of Music in Leipzig from 1946 to 1948, studying conducting there under Heinz Bongartz. His first engagement was as orchestra coach at the Halle County Theatre. From 1951 to 1953 he was Kapellmeister of the Erfurt Theatres, and he was subsequently engaged as first conductor of the Leipzig Theatres. In 1955 he became a conductor of the Dresden Philharmonic, at the time headed by his former teacher Heinz Bongartz. Mr. Masur returned to opera from 1958 to 1960 as general director of music of the Mecklenburg State Theatre of Schwerin; during the next four years he was senior director of music at the Komische Oper in Berlin, where he frequently collaborated with the noted stage director Walter Felsenstein. In 1967, Mr. Masur was appointed chief conductor of the Dresden Philharmonic, a position which he held until 1972. Mr. Masur was engaged by GDR Television for a presentation of all nine Beethoven symphonies with the Staatskapelle Berlin and for a production of *Fidelio* as part of the Beethoven bicentennial commemorations in the German Democratic Republic in 1970. In 1975 he was appointed professor at the Academy of Music in Leipzig.

Mr. Masur has appeared with leading orchestras throughout Europe and has toured the Soviet Union and Japan. He is a regular guest conductor with the Royal Philharmonic, and he has participated in several international music festivals, including "Prague Spring" and "Warsaw Autumn," the Salzburg Festival, the Edinburgh Festival, and the Beethoven Festival in Rio de Janeiro. Mr. Masur has recorded nearly 100 albums, among which are included the Beethoven symphonies, Mozart piano concertos, Prokofiev piano concertos, and all of the Mendelssohn, Schumann, Brahms, and Bruckner symphonies; he and the Leipzig Gewandhaus have recently recorded the Four Last Songs of Richard Strauss with soprano Jessye Norman. Mr. Masur made his American debut while on tour with the Leipzig Gewandhaus Orchestra during the 1974-75 season; he returned to this country with the Leipzig Gewandhaus in the spring of 1981 and again in the fall of 1982. In the years following his American debut, Mr. Masur appeared with the Toronto Symphony, the Dallas Symphony, of which he was principal guest conductor, and the Cleveland Orchestra. Following his first Boston Symphony appearances in February 1980, he went on to conduct the San Francisco Symphony that same season, and he made his New York Philharmonic debut during that orchestra's Romantic Music Festival in June 1981. In recent seasons he has also appeared with the Chicago Symphony and the Philadelphia Orchestra, and he has also returned regularly to San Francisco.

In his numerous guest appearances with the Boston Symphony Orchestra at

Symphony Hall and at Tanglewood, Mr. Masur's widely varied programs have included music of Mozart, Hindemith, Strauss, Tchaikovsky, Beethoven, Britten, Prokofiev, Brahms, Paganini, Kodály, Cimarosa, Liszt, Stravinsky, Haydn, Bartók, Weber, Schumann, Shostakovich, Mussorgsky, Franck, Respighi, and Ravel. He leads five programs at Tanglewood this summer and returns to Boston for four programs during the orchestra's 1984-85 subscription season.

Elly Ameling

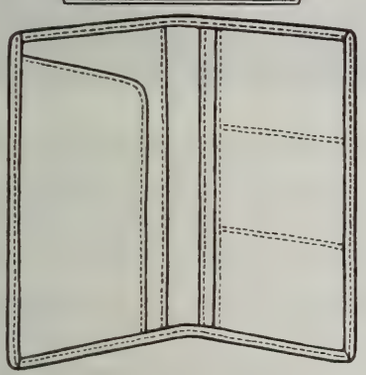


One of the most universally beloved and acclaimed artists of our time, Dutch soprano Elly Ameling is one of the world's foremost female Lieder singers. Since her American debut at New York's Lincoln Center in 1968, Madame Ameling has made annual tours of the United States and Canada. In New York City she has performed at Carnegie Hall, Avery Fisher Hall, Kaufmann Concert Hall, the Metropolitan Museum of Art, Hunter College, and Alice Tully Hall. In March 1978 she appeared on Lincoln Center's "Great Performers" series, a concert so successful she was invited to give her own set of three recitals on this series' 1979-80 season. She returned to the "Great Performers" roster for additional recitals in the following two seasons, and in March 1982 she presented her first solo recital in Carnegie Hall. Ms. Ameling has performed with the symphony orchestras of Boston, Chicago, Pittsburgh, St. Louis, Houston, Atlanta, San Francisco, Cincinnati, Vancouver, and Toronto, the National Symphony, the National Arts Centre Orchestra of Ottawa, the Rochester Philharmonic, and the St. Paul and Los Angeles chamber orchestras. She is also a familiar guest at such important summer festivals as Ravinia, Tanglewood, the Hollywood Bowl, Caramoor, Stratford, New York's Mostly Mozart, and the Casals Festival in Puerto Rico. Highlights of Ms. Ameling's 1983-84 North American season included a Carnegie Hall solo recital and a Kaufmann Concert Hall performance of Wolf's *Italienisches Liederbuch* with Tom Krause in New York, as well as solo recitals in San Francisco, Los Angeles, St. Louis, Milwaukee, and Aspen. She also appears in recital and with orchestra throughout Europe, South Africa, Japan, Australia, and South America, with festival appearances including Edinburgh, Granada, Lucerne, and Aix-en-Provence. While her personal preference is for the German Lieder and French *mélodies* of her song recitals, Ms. Ameling is equally at home singing chamber music, concerts with orchestra, oratorios, and opera.

Ms. Ameling records for Philips, CBS Masterworks, RCA, London, Deutsche Grammophon, Angel, Nonesuch, Telarc, Peters International, EMI, Odeon, Harmonia Mundi, Iramac, Donemus, and BASF. Her list of recordings is as impressive as it is endless, and she has been awarded most of the world's coveted recording honors. Recently, her three-record set of the complete Haydn songs on Philips was awarded the Grand Prix of the 1981 Japan Record Academy Awards, the 1982 Edison Award, and the 1982 *Stereo*

Review Record of the Year Award. Recent releases include *"An die Musik,"* an all-Schubert album with pianist Dalton Baldwin; Bach's Cantatas 80 and 140 with Raymond Leppard and the English Chamber Orchestra; music of Ravel, Debussy, and Duparc with Edo de Waart and the San Francisco Symphony; and "After Hours," a collection of popular melodies by George Gershwin, Cole Porter, Vernon Duke, Richard Rodgers, Eubie Blake, and others, with the renowned Dutch jazz pianist Louis van Dijk. In addition to these Philips recordings, she has also recorded music of Fauré, Debussy, and Mendelssohn for CBS Masterworks, and the *Italienisches Liederbuch* with Tom Krause for Nonesuch. Soon to be issued is a Telarc recording of Berlioz's *Les Nuits d'été* with Robert Shaw and the Atlanta Symphony on Telarc. To encourage and perpetuate the great art of Lieder singing, Madame Ameling has established the Elly Ameling Lied Prize, to be awarded to the outstanding Lieder singer at the International Vocal Competition of s'Hertogenbosch, held annually in The Netherlands. She has received an honorary doctorate from the University of British Columbia, and, for her services to music, she has been honored by her native government with knighthood: Ridder in de Orde van Oranje Nassau. Madame Ameling first appeared with the Boston Symphony Orchestra in Bach's *St. Matthew* Passion in April 1976; she returned for performances of Mendelssohn's *Elijah* in Boston and at Tanglewood during the 1979-80 season.

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Susanne Mentzer



Winner of the 1983 National Opera Institute Silver Medal, mezzo-soprano Susanne Mentzer has embarked upon a major international career. She began her busy 1983-84 season at Toronto's Mainly Mozart Festival singing Mozart's *Coronation* Mass. In October she sang in Debussy's *La Damoiselle élue* with Frederica von Stade, Seiji Ozawa, and the Boston Symphony Orchestra, a performance also recorded for CBS

records, and she followed this with a return to the Houston Symphony for Handel's *Messiah*. In March 1984 she made her debut with the Florentine Opera of Milwaukee as Rosina in *Il barbiere di Siviglia*. This summer she appears as Cherubino in the Ponnelle/Barenboim production of *Le nozze di Figaro* with the Orchestre de Paris, and she repeats the role in the fall with the Washington Opera. Future engagements include her debuts with the New York City Opera and the Lyric Opera of Chicago as Rosina in *Il barbiere de Siviglia* and with the Tulsa Opera as Valencienne in *The Merry Widow.* Ms. Mentzer made her Boston Symphony debut at Tanglewood in Beethoven's *Egmont* Music under the direction of Kurt Masur in July 1982, making her Dallas Opera debut under Nicola Rescigno the following fall. In the spring of 1983 she sang six performances of Cherubino with the Cologne Opera, following this with appearances as Beatrice in the St. Louis Opera production of Berlioz's *Béatrice et Bénédict* conducted by John Nelson. Other engagements last season included appearances in Mozart's C minor Mass and the Bach *Magnificat* with the Montreal Symphony, Falla's *Three Cornered Hat* with the Houston Symphony, and a solo appearance with the Scottish Chamber Orchestra. She was also featured as soloist in the premiere of Carlisle Floyd's musical portrait of Emily Dickinson, *Citizen of Paradise,* at Dickinson College in Carlisle, Pennsylvania.

Susanne Mentzer is a resident of Houston, Texas, and sang for two seasons with the Texas Opera Theater and Houston Grand Opera. She studied at the University of the Pacific and then at the Juilliard School, where she received both her bachelor's and master's degrees in music. An Affiliate Artist, Ms. Mentzer is also the recipient of a Richard Tucker study grant, and she was seen on film in Luciano Pavarotti's Juilliard School Master Classes broadcast by PBS. Her awards include scholarships several years in succession at the Juilliard School, the Leona Gordon Lowin Award in Voice, and a 1979 Liederkranz Competition prize. Her teachers have included Rose Bampton, Roy Lazarus, Martin Isepp, Samuel Sanders, and Marshall Williamson.

Jerry Hadley



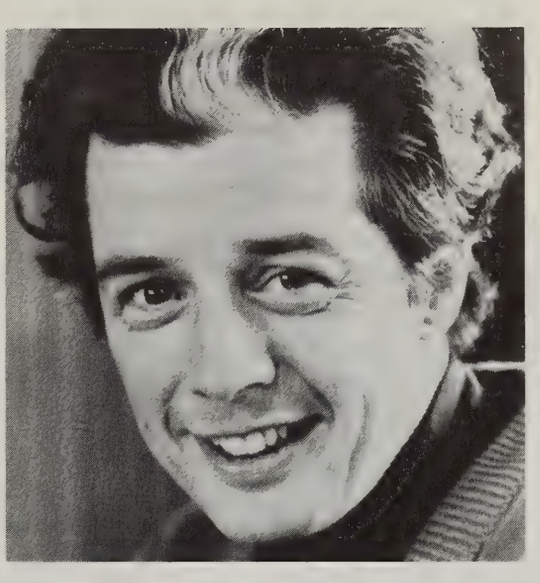
Tenor Jerry Hadley is a native of Illinois and received his training at Bradley University at the University of Illinois. As a regular member of the New York City Opera, Mr. Hadley has performed leading roles in *Lucia di Lammermoor, Falstaff, Il barbiere di Siviglia, The Merry Wives of Windsor, Die Fledermaus, La traviata, The Student Prince, La bohème,* and *The Pearl Fishers*. He has also appeared with many of the leading regional opera companies throughout North America, such as the Washington Opera at the Kennedy Center, the Spoleto USA Festival, Canadian Opera Company, the Lake George Opera Festival, the Opera Theatre of St. Louis, Opera Colorado, Opera/Omaha, Artpark, the Opera Theatre of Rochester, Cleveland Opera, Louisville Opera, the Connecticut Opera, Opera Grand Rapids, and the Long Beach Civic Opera. In 1981, Mr. Hadley was a fea-

tured artist on the Kennedy Center gala honoring then President-elect Ronald Reagan. He made his European operatic debut in 1982 with the Vienna State Opera as Nemorino in *L'elisir d'amore;* he also sang the Italian tenor in *Der Rosenkavalier* and Lt. Pinkerton in *Madama Butterfly* with that company. He returned to Europe in 1983 for a Glyndebourne debut as Idamante in *Idomeneo,* repeating that role this past season with Netherlands Opera and Munich Opera.

Highlights of Mr. Hadley's 1983-84 season also included two roles new to his repertoire, Lenski in *Eugene Onegin* in the Sarasota Opera's opening production in its new theater, and Edgardo in *Lucia di Lammermoor* with Tulsa Opera. Orchestral appearances included a return engagement with the Los Angeles Philharmonic and a Toronto Symphony debut in Berlioz's *L'Enfance du Christ.* This past spring, Carnegie Hall presented Mr. Hadley in his New York recital debut; he then made his first appearance at London's Royal Opera House, Covent Garden, as Fenton in *Falstaff.* He is scheduled for debuts with Houston Grand Opera and the Chicago Symphony in 1985 and the Chicago Lyric Opera in 1986. This summer's Tanglewood performance marks his first appearance with the Boston Symphony Orchestra.



John Shirley-Quirk



British bass-baritone John Shirley-Quirk was born in Liverpool, where his early musical studies were on the violin. He later started a successful career as a lecturer in physics and physical chemistry, but singing soon took over his life, and after studying with Roy Henderson he began to make his mark in British musical circles. Now firmly established as one of America's and Britain's most outstanding musical figures, his concert and opera performances, recordings, and many television appearances have earned him exceptional international acclaim. Recent highlights among Mr. Shirley-Quirk's American appearances have included *Ariadne auf Naxos* at the Metropolitan Opera, Beethoven's Ninth with the Chicago Symphony under Eugene Ormandy, *Oedipus Rex* with the Chicago Symphony and Claudio Abbado, appearances with the Boston Symphony Orchestra in Boston, New York, Washington, and at Tanglewood, performances with the New York Philharmonic under Erich Leinsdorf, and Britten's *War Requiem* and Tchaikovsky's *Iolanthe* with the National Symphony and Mstislav Rostropovich.

In the field of opera, Mr. Shirley-Quirk has been closely associated with

Scottish Opera. Benjamin Britten created several roles for him, including the sinister multiple roles in *Death in Venice,* which he has performed at Aldeburgh, Covent Garden, the Edinburgh and Venice festivals, and for his Metropolitan Opera debut in the American premiere in 1974. Other acclaimed performances have included Tippett's *The Ice Break* at Covent Garden, Count Almaviva in *Le nozze di Figaro,* Mittenhofer in Henze's *Elegy for Young Lovers,* Golaud in *Pelléas et Mélisande,* and the title role in *Don Giovanni.* Mr. Shirley-Quirk sings regularly at the major concert halls and festivals in Europe and America, with conductors such as Boulez, Davis, Giulini, Kubelik, Maazel, Muti, Ozawa, Previn, Ormandy, and Solti, and his discography includes more than eighty recordings on every major international label. He first sang with the Boston Symphony Orchestra in Handel's *Messiah* in December 1976, and he has returned for music of Fauré, Mozart, Mahler, Bach, and Haydn. Mr. Shirley-Quirk made his most recent Boston Symphony appearances in December 1982 in Elgar's *The Dream of Gerontius* under the direction of Sir Colin Davis.

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Robin L. Jenness
Lorraine J. Kelley
Julie A. Kierstine
Karen I. Richards
Rhea A. Stone
Lynn A. Torgove
Leslie A. Umphrey
Mary VanderLinden
Jayne West
Carolyn White

Mezzo-sopranos

*Christine Billings
Candice S. Burrows
*Mary A.V. Crimmins
Elizabeth A. Dyrud
*Donna Hewitt-Didham
Nan Hughes
Marjorie McDermott
Lavina Riley
Julia Ann Sheer

Tenors

William J. Cotten
John P. Delmore
*George Harper
William C. Hite
Stephen K. Jones
Kemal H. Khan
Marc Lowenstein
*John V. MacInnis, Jr.
Fritz S. Robertson
Petger Schaberg
*Mark Wilson

Basses

*Aubrey Botsford
*Daniel E. Brooks
*James W. Courtemanche
W. Mark Fularz
James E. Kleyla
Richard K. Morrison
*Steven H. Owades
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ALL-SCHUBERT PROGRAM

I

An die Musik
Nachtviolen
Die Blumensprache
Im Abendrot
Das Lied im Grünen

II

Wiegenlied
Ave Maria
Des Mädchens Klage
Amalia
Das Mädchen
Ständchen

INTERMISSION

III

Songs on texts by Goethe:

Auf dem See
Erster Verlust
Wanderers Nachtlied II
Nähe des Geliebten
Der Musensohn
Gretchens Bitte
Gretchen am Spinnrade

IV

Songs on texts by Rückert:

Du bist die Ruh
Lachen und Weinen
Dass sie hier gewesen
Sei mir gegrüsst

The audience is politely requested to withhold applause until after each *group* of songs. Please do not applaud after the individual songs within each group.

Rudolf Jansen plays the Steinway piano.

Week IV

Notes

Franz Schubert was not the first great German composer to write songs (the lyric urge being apparently inborn in the human breast), but he created a new genre of song that far surpassed his splendid forerunners Mozart and Haydn, both of whom wrote a few songs that seem to prefigure Schubert's approach. Melody, of course, is central to song. Schubert's melodies boast a rare and wonderful simplicity and directness—to such a degree that many have become virtual folk songs in German-speaking countries. And what was quite new in his songs, rarely attempted by earlier composers, was the significance of the accompaniment, now called upon to build a world of expression around the voice, to suggest depths only hinted at in the words or the melody, to allow for a richness of irony or to create instantaneous changes of mood with a sudden chord or a striking new texture.

Schubert's songs number in the hundreds. Sometimes the texts come from the pen of one of the great lyric poets of the German language, replete with rich suggestion. Just as often they are little more than hackwork by one of the composer's roommates or casual friends. In either case, Schubert chose to set the text because of expressive possibilities that he could perceive in it, regardless of its merit from a purely literary point of view. Once turned into song, the poem ceases to be simply a text and becomes an entirely new entity in which words and music have been married by the genius of the composer. The expressive result is more specific (because the music creates a very *particular* mood for the words) and often richer (because the music and the text can create an ironic counterpoint for one another).

A number of great composers followed in Schubert's path as songwriters, whether in German, French, English, or some other language. But few have written so many superb songs, and none has ever recaptured that extraordinary directness that comes from the ability to express so much in the tiniest gestures of a melodic phrase, a change of harmony, or a variation in the accompaniment. Looking backwards through a century of great German song composers, we can find examples of, for example, far greater virtuosity in the creation of elaborate

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piano accompaniments that are sometimes quite explicit in their ability to paint a scene, but no one ever limned the musical-poetic picture so accurately with such simple means. This special quality of Schubert's works was recognized even in his own day. In the summer of 1825, when he traveled with some friends to Upper Austria, Schubert visited one Anton Ottenwald, who wrote to the composer's friend Joseph von Spaun on 27 July, wishing that Spaun could hear Schubert's latest songs:

> If we could only bring the melodies into your dreams, as they surround us into the sinking hours of the night!—Schubert was so friendly and communicative . . . When he spoke of art, poetry, of his youth, of his friends and other important people, of the relationship of ideals to life, etc.—I could not help but marvel again and again at this genius of whom it is said that his artistic achievements are so unconscious that he himself is barely aware of them and barely understands them and so on. And how simple everything is—I cannot speak of the extent and the wholeness of his convictions—but these were glimpses of a very personal philosophy of life . . .

"And how simple everything is . . . " indeed! Ottenwald was quite right. But Schubert's simplicity was of that very rare kind that is not simple-minded but rather profound.

The songs included in the present program range from some of his earliest, composed when he was about eighteen, to the end of his short life, little more than a decade later. Some of the most famous are here, as well as some that are unjustly neglected. The songs are roughly grouped by poets, beginning with a set of texts written mostly by members of Schubert's own circle of friends, then a mixed group of songs to texts by several distinguished German poets. Each of

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the last two groups consists of songs to the poems of a single author, Johann Wolfgang von Goethe, the greatest lyric poet in the language, and Friedrich Rückert.

Franz Schober and Johann Mayrhofer both roomed with the composer at various times. The former was a volatile character whom his friends regarded as a bad influence on Schubert, while the latter was gloomy and introspective (he eventually committed suicide). *An die Musik,* an apostrophe to Schubert's own art, is expressed in music of noble simplicity, designed with a bit of imitation between the voice and the piano to symbolize the act of making music in ensemble. The poet of the charming and whimsical *Die Blumensprache* is uncertain. Carl Lappe, author of the text to *Im Abendrot,* was the most distinguished poet of Pommerania. *Im Abendrot* uses silence and long-sustained vocal phrases to turn the poet's text into a solemn hymn on the transitoriness of human happiness. *Das Lied im Grünen* sets a text of Friedrich Reil, an ex-actor at the Court Theater in Vienna. Schubert's accompaniment ripples with one of his favorite devices, broken triads, under a vocal line with a breathless, improvisatory quality suggesting youth and excitement.

Mathias Claudius (1740-1815) was a popular poet of natural simplicity whose work Schubert first read in 1816 and immediately began to set. *Wiegenlied* was borrowed by one of the later masters of the German Lied, Richard Strauss, in his opera *Ariadne auf Naxos,* in graceful tribute to Schubert. Walter Scott was the great literary discovery of European readers in the 1820s. Schubert had been reading *The Lady of the Lake* in April 1825; in the following months he set seven selections from Scott's poem as a kind of cycle. Of these, the one officially titled "Ellen's



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Third Song"—usually called *Ave Maria*—is by far the best-known, though often in transcriptions or with a quasi-liturgical Latin text that is far removed from the spirit of the song. Schubert was traveling with his friends in Styria that summer, and he wrote to his father on 25 July, first expressing the hope that the text by Scott might make possible publication in England, too, and spread his name there. Then he added:

> People wonder greatly at my piety which I have expressed in a hymn to the Holy Virgin and [which] it seems, grips every spirit and turns it to devotion. I believe this is because I never force myself to devotion and never compose hymns or prayers of that kind, except when I am involuntarily overcome by it. Then, however, it is the right and true devotion.

There have been those who criticize the harp-like accompaniment of the song as too secular—but in fact it exactly fits the situation in Scott: Ellen is singing to her own accompaniment on the harp.

Friedrich Schiller's poems— often long and philosophical—are at a world removed from Goethe's pithy and pungent lyrics, but even at an early age Schubert seems not to have been put off by their length and reflective character; he set some forty-two Schiller texts, among them songs of an almost epic length. *Des Mädchens Klage* is a text to which he returned several times. He set it first in 1811 (when he was just fourteen) as a dramatic *scena;* then in 1815 he returned twice to the text to set it strophically. The version to be performed here is one of the strophic settings, and the only one of the three to be published in the composer's lifetime. *Amalia* was the heroine of Schiller's drama *Die Räuber,* the *Sturm und Drang* tragedy with which he burst upon an unsuspecting world at the age of twenty-two. Schubert himself sang this song at the elegant home of Count Erdödy on 13 June 1815, though as he reported in his diary it was less successful than his setting of Goethe's *Rastlose Liebe,* which he sang on the same occasion. Friedrich Schlegel is best known in German-speaking countries for his classic translation of the works of Shakespeare. Schubert set his lyric poem *Das Mädchen* in February 1819; it is a tender love song replete with the composer's characteristic alternation betwen major and minor. Several times Schubert set the work of

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Shakespeare—usually in Schlegel's translation. In the case of *Ständchen* ("Hark, hark! the lark" from *Cymbeline*), two stanzas by Friedrich Reil have been added to the Shakespeare/Schlegel original. The song was composed in the summer of 1826 while Schubert was waiting for his friend Eduard von Bauernfeld to write an opera libretto for him. Instead Bauernfeld introduced the composer to Shakespeare; the libretto was never finished.

No German poet has ever commanded a wider range of subject matter or style than Goethe. Moreover, many of his lyric poems, though complex and profound in meaning, are written in the simplest and most direct language, thus making them ideal as song texts. Schubert set several dozen Goethe texts, beginning—significantly—with his first indisputably great song, *Gretchen am Spinnrade*. In fact, the discovery of Goethe and the poetic depths to be plumbed in music had much to do with the new paths in songwriting that Schubert pioneered. His Goethe settings range from the naivety of *Erster Verlust* to the profoundly moving setting of *Wanderers Nachtlied II*, from the youthful energy of *Der Musensohn* to the suppressed passion of *Gretchen am Spinnrade*, which reveals a more profound understanding of erotic love than an eighteen-year-old boy has any right to know. The quality of Schubert's Goethe settings should be enough to convince anyone of his literary taste and his enthusiastic response to great poetry.

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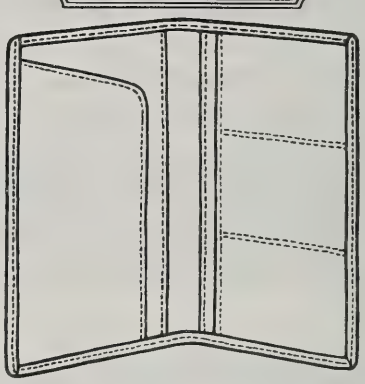
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Next to Goethe (and with the possible exception of Heine in the few magnificent songs to his texts in *Schwanengesang*), the poet whose work called forth the most sustained series of great songs was Johann Michael Friedrich Rückert (1788-1866), who as a professor of oriental languages occasionally brought a fresh viewpoint, derived from oriental poetry and thought, into his work. (He was later to have a strong influence on Schumann and Mahler.) *Du bist die Ruh*, for example, is tinged with oriental mysticism, and Schubert's setting captures the tranquility of the poem and its sense of being addressed not to the world at large but to the inner soul. *Lachen und Weinen* is far more straightforward in its direct musical opposition of laughter and tears, but *Dass sie hier gewesen* is an extraordinary song, beginning with an almost Tristanesque complexity as the singer begins (with words that are as grammatically convoluted as Schubert's harmonies), yielding to an unabashed C major to express the calm certainty of the final direct statement in each stanza. *Sei mir gegrüsst* employs a Persian poetic form; each stanza begins as a well-behaved serenade and builds to a passionate outburst before being pulled back to the relative decorum of the repeated phrase, "I greet you."

—Steven Ledbetter

An die Musik, D.547 (1817)

Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb entzunden,
Hast mich in eine bess're Welt entrückt!

Oft hat ein Seufzer, deiner Harf entflossen,
Ein süsser, heiliger Akkord von dir
Den Himmel bessrer Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür!

—*Franz Schober*

To Music

O lovely art, in how many gray hours,
when life's wild circuit ensnares me,
have you kindled my heart with ardent love,
and carried me into a better world!

Often a sigh, flowing from your harp,
or a sweet, holy chord from you
has opened to me a heaven of better times;
O lovely art, I thank you for that!

Nachtviolen, D.752 (1822)

Nachtviolen, Nachtviolen!
Dunkle Augen, seelenvolle.
Selig ist es, sich versenken
In dem samtnen Blau.

Grüne Blätter streben freudig,
Euch zu hellen, euch zu schmücken;
Doch ihr blicket ernst und schwiegend
In die laue Frühlingsluft.

Mit erhab'nen Wehmutsstrahlen
Trafet ihr mein treues Herz,
Und nun blüht in stummen Nächten fort
die heilige Verbindung.

—*Johann Mayrhofer*

Dame's Violets

Dame's violets, dame's violets!
Dark, soulful eyes.
Bliss is it to sink down
into that velvety blue.

Green leaves strive joyously
to brighten and to adorn you;
yet still you gaze, serious and silent,
into the mild spring air.

With exalted beams of sadness
you struck my faithful heart,
and now through quiet nights blossoms
the sacred union.

—Please wait until the conclusion of the song before turning the page.—

Die Blumensprache, D.519 (1817?)

Es deuten die Blumen des Herzens Gefühle,
Sie sprechen manch' heimliches Wort;
Sie neigen sich traulich am schwankenden Stiele,
Als zöge die Liebe sie fort.
Sie bergen verschämt sich im deckenden Laube,
Als hätte verraten der Wunsch sie dem Raube.

Sie deuten im leise bezaubernden Bilde
Der Frauen, der Mädchen Sinn;
Sie deuten das Schöne, die Anmut, die Milde,
Sie deuten des Lebens Gewinn;
Es hat mit der Knospe so heimlich verschlungen,
Der Jüngling die Perle der Hoffnung gefunden.

Sie weben der Sehnsucht, des Harmes Gedanken,
Aus Farben in's duftige Kleid,
Nichts frommen der Trennung gehässige Schranken
Die Blumen verkünden das Leid.
Was laut nicht der Mund, der bewachte, darf sagen,
Das waget die Huld sich in Blumen zu klagen.

—*Anon.*

The Language of Flowers

Flowers express the heart's feelings,
they speak many a secret word;
They bow familiarly on their supple stems,
As if love were drawing them away.
They conceal themselves modestly in the covering foliage,
as if their desire had exposed them to plunder.

They interpret, in softly enchanting images
the thoughts of women and maidens;
they explain beauty, grace, gentleness,
they tell of life's gains;
Secretly interlaced with the buds,

the young one has found
the pearl of hope.

They weave thoughts of longing and sorrow,

from their colors into a fragrant dress.
Of no avail are separation's hateful barriers;
the flowers proclaim the sorrow.
What the guarded tongue may not say aloud,

love dares to lament in flowers.

Im Abendrot, D.799 (1824/25)

O, wie schön ist deine Welt,
Vater, wenn sie golden strahlet!
Wenn dein Glanz herniederfällt,
Und den Staub mit Schimmer malet,
Wenn das Rot, das in der Wolke blinkt,

In mein stilles Fenster sinkt!

Könnt ich klagen, könnt ich zagen?
Irre sein an dir und mir?
Nein, ich will im Busen tragen
Deinen Himmel schon allhier.
Und dies Herz, eh es zusammenbricht,
Trinkt noch Glut und schlürft noch Licht.

—*Carl Lappe*

In the Sunset Glow

O how beautiful is Thy world,
Father, when it shines all golden!
when Thy splendor descends
and paints even the dust with shimmer,
and when the red glow that shines in the clouds,
falls on my quiet window.

Could I complain? Could I fear?
Be mistaken about Thee and me?
No, I shall carry in my bosom
Thy Heaven which is already here.
And this heart of mine, before it breaks,
will still drink in this glow and quaff more of this light.

Das Lied im Grünen, D.917 (1827)

In's Grüne, in's Grüne,
Da lockt uns der Frühling, der liebliche Knabe,
Und führt uns am blumenumwundenen Stabe
Hinaus, wo die Lerchen und Amseln so wach,
In Wälder, auf Felder, auf Hügel, zum Bach,
In's Grüne, in's Grüne.

The Song in the Green

To the green, to the green,
Spring, that loveable boy, tempts us,
and with his flower-girded staff, leads us
out to the larks and blackbirds, so alert,
to forests, fields, hills, the brook,
to the green, to the green.

Im Grünen, im Grünen,
Da lebt es sich wonnig, da wandeln wir gerne
Und heften die Augen dahin schon von ferne,
Und wie wir so wandeln mit heiterer Brust,
Umwallet uns immer die kindliche Lust,
Im Grünen, im Grünen.

Im Grünen, im Grünen,
Da ruht man so wohl, empfindet so Schönes,
Und denket behaglich an dieses und jenes,
Und zaubert von hinnen, ach, was uns bedrückt,
Und alles herbei, was den Busen entzückt,
Im Grünen, im Grünen.

Im Grünen, im Grünen,
Da werden die Sterne so klar, die die Weisen
Der Vorwelt zur Leitung des Lebens uns preisen,
Da streichen die Wölkchen so zart uns dahin,
Da heitern die Herzen, da klärt sich der Sinn,
Im Grünen, im Grünen.

Im Grünen, im Grünen,
Da wurde manch Plänchen auf Flügeln getragen,
Die Zukunft der grämlichen Ansicht entschlagen,
Da stärkt sich das Auge, da labt sich der Blick,
Sanft wiegen die Wünsche sich hin und zurück
Im Grünen, im Grünen.

Im Grünen, im Grünen,
Am Morgen, am Abend, in treulicher Stille
Entkeimet manch Liedchen und manche Idylle,
Und Mymen oft kränzt den poetischen Scherz,
Denn leicht ist die Lockung, empfänglich das Herz
Im Grünen, im Grünen.

O gerne im Grünen
Bin ich schon also Knabe und Jüngling gewesen
Und habe gelernt und geschrieben, gelesen
Im Horaz und Plato, dann Wieland und Kant
Und glühenden Herzens mich selig genannt

Im Grünen, im grünen.

In's Grüne, in's Grüne,
Lasst heiter uns folgen dem freundlichen Knaben.
Grünt einst uns das Leben nicht förder,
So haben wir klüglich die grünende Zeit nicht versäumt
Und wann es gegolten, doch glücklich geträumt
Im Grünen, im Grünen.

—*Friedrich Reil*

In the green, in the green,
There life is merry, we love to wander,
and fix our eyes far off in the distance,
and as we wander with cheerful hearts,
childlike joy bubbles all around us,
in the green, in the green.

In the green, in the green,
one rests so well, feels such beauty,
thinks leisurely of this and that,
and enchants away everything depressing,

and conjures up whatever delights the heart,
in the green, in the green.

In the green, in the green,
the stars shine so bright, which the wise men
of ages past extolled for our conduct,

Here little clouds sail delicately past us,
the heart grows merry, the mind comes clear,
in the green, in the green.

In the green, in the green,
many a little scheme was born on wings;

the future was robbed of its terrors,

the eye is strengthened, the view refreshes,
gently wishes rock to and fro

in the green, in the green.

In the green, in the green,
morning and evening in faithful silence
many a song and many an idyll springs up

and Mymen [?] often crowns the poet's light-heartedness,
for enticement is easy, the heart receptive,

in the green, in the green.

In the green I loved to be
already as a child and a youth,

there I learned, wrote, and read
Horace and Plato, later Wieland and Kant,
and with glowing heart counted myself blessed
in the green, in the green.

To the green, to the green,
let us cheerfully follow the friendly youth.

Thus when our life is finally no longer green,
then prudently we will not have let our green years slip by,
when it counted, but happily we dreamed

in the green, in the green.

Wiegenlied, D.867 (1826?)

Wie sich der Äuglein kindlicher Himmel,
Schlummerbelastet, lässig verschliesst!
Schliesse sie einst so, lockt dich die Erde:
Drinnen ist Himmel, aussen ist Lust!

Wie dir so schlafrot glühet die Wange:
Rosen aus Eden hauchten sie an.
Rosen die Wangen, Himmel die Augen,
Heiterer Morgen, himmlischer Tag!

Wie des Gelockes goldige Wallung
Kühlet der Schlafe glühenden Saum!
Schön ist das Goldhaar, schöner der Kranz
d'rauf:
Träum' du vom Lorbeer, bis er dir blüht.

Liebliches Mündchen, Engel umweh'n dich:
Drinnen die Unschuld, drinnen die Lieb'.
Wahre sie, Kindchen, wahre sie treulich:
Lippen sind Rosen, Lippen sind Glut.

Wie dir ein Engel faltet die Händchen,
Falte sie einst so: gehst du zur Ruh';

Schön sind die Träume, wenn man gebetet:
Und das Erwachen lohnt mit dem Traum.

—Johann Gabriel Seidl

Lullaby

How the childlike heaven of your eyes,
heavy with slumber, indolently closes!
Just close them like that if earth tempts you:
heaven is within; outside only pleasure!

How your cheek glows so red with sleep:
roses from Eden breathed on it.
Your cheeks are roses, your eyes heaven,
bright morning, heavenly day!

How the golden waving of your locks
cools the glowing margin of your temples!
Beautiful is the golden hair, still more so
the wreath upon it.
Dream of the laurel until it blooms for you.

Sweet little mouth, angels hover around you:
within you is innocence, within is love.
Guard them, child, guard them well:
lips are roses, lips are passion.

As an angel has folded your little hands,
fold them so one day, when you go to your
rest.
Dreams are fair when one has prayed;
and the dream rewards the awakening.



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Ave Maria, D.839 (1825)

Ave Maria! Jungfrau mild,
Erhöre einer Jungfrau Flehen,
Aus diesem Felsen starr und wild
Soll mein Gebet zu dir hin wehen.

Wir schlafen sicher bis zum Morgen,
Ob Menschen noch so grausam sind.
O Jungfrau, sieh der Jungfrau Sorgen,
O Mutter, hör ein bittend Kind!

Ave Maria unbefleckt!
Wenn wir auf diesen Fels hinsinken
Zum Schlaf, und uns dein Schutz bedeckt,
Wird weich der harte Fels uns dünken.

Du lächelst, Rosendüfte wehen
In dieser dumpfer Felsenkluft.
O Mutter, höre Kindes Flehen,
O Jungfrau, eine Jungfrau ruft!

Ava Maria! Reine Magd!
Der Erde und der Luft Dämonen,
Von deines Auges Huld verjagt,
Sie können hier nicht bei uns wohnen.

Wir woll'n uns still dem Schicksal beugen,
Da uns dein heilger Trost anweht;
Der Jungfrau wolle hold dich neigen,
Dem Kind, das für den Vater fleht!
Ave Maria!

—Sir Walter Scott

Ave Maria

Ave Maria! Maiden mild,
hear a maiden's prayer.
From this stony, wild crag
shall my prayer ascend to you.

We shall sleep safely until morning,
however cruel men may be.
O Virgin, behold a virgin's sorrows,
O Mother, hear a pleading child!

Ave Maria immaculate!
When we sink down upon this rock
in sleep, and your protection covers us,
the hard rock shall seem soft to us.

When you smile, attar of roses blows
through this stifling rocky cleft.
O Mother, hear a child's pleading,
O Virgin, a virgin calls!

Ava Maria! Pure maid!
Demons of earth and air,
banished by the grace of your gaze,
cannot live here with us.

We shall quietly bow to fate,
now that your holy comfort comes upon us.
Incline graciously to this virgin,
to this child who prays for her father!
Ave Maria!

Des Mädchens Klage, D.191b (1815)

Der Eichwald brauset, die Wolken ziehn,
Das Mägdlein sitzet an Ufers Grün,
Es bricht sich die Welle mit Macht, mit Macht,
Und sie seufzt hinaus in die finstre Nacht,
Das Auge vom Weinen getrübet.

"Das Herz ist gestorben, die Welt ist leer,
Und weiter gibt sie dem Wunsche nichts mehr.
Du Heilige, rufe dein Kind zurück,
Ich habe genossen das irdische Glück,
Ich habe gelebt und geliebet!"

Es rinnet der Tränen vergeblicher Lauf,
Die Klage, sie wecket die Toten nicht auf,
Doch nenne, was tröstet und heilet die Brust

Nach der süssen Liebe verschwundener Lust,
Ich, die Himmlische, wills nicht versagen.

"Lass rinnen der Tränen vergeblichen Lauf,
Es wecke die Klage den Toten nicht auf,

The Maiden's Lament

The oak wood roars, the clouds move by,
the maiden sits by the green of the shore.
Wave after wave breaks mightily,
and she sighs into the gloomy night,
her eyes dimmed with weeping.

"My heart is dead and the world is empty,
and there is nothing further to wish for.
O Holy One, call your child back,
I have tasted earthly happiness,
I have lived and loved!"

Tears run their vain course,
her lament does not waken the dead,
but name whatever will comfort and heal your heart
after sweet love's vanished joy,
I, the Heavenly Maid, will not deny it.

"Let the tears run their vain course,
let my lament not awaken the dead.

—Please turn the page quietly.—

Das süsseste Glück fdür die traurende Brust,
Nach der schönen Liebe verschwundener Lust,
Sind der Liebe Schmerzen und Klagen."

—*Friedrich Schiller*

The sweetest pleasures for the mourning heart
after sweet love's vanished joy,
are love's pains and lamenting."

Amalia, D.195 (1815)

Schön wie Engel voll Walhalla's Wonne

schön vor allen Junglingen war er,
himmlische mild sein Blick,
wie Maiensonne,
rückgestrahlt vom blauen Spiegelmeer.
Seine Küsse paradiesisch fühlen!

Wie zwei Flammen sich ergreifen,
Wie Harfentöne in einander spielen,
zu der himmelvollen Harmonie sturzten,
flogen, schmolzen Geist und Geist zusammen,
Lippen, Wangen brannten, zitterten,
Seele rann in Seele,
Erd und Himmel schwammen
wie zerronnen um die Liebenden!

Er ist hin!
vergebens, ach, vergebens stöhnet ihm der bange Seufzer nach!
Er ist hin, und alle Lust des Lebens rinnet hin in ein verlor'nes
Ach! in ein verlor'nes Ach!

—*Friedrich Schiller*

Amalia

Beautiful as angels filled with the rapture of Valhalla,
more beautiful than all other youths was he,
heavenly mild was his glance,
like the May sun,
mirrored back from the blue sea.
His kisses feel like Paradise!

As two flames seize one another,
as two harp tones play together
in the heaven-filled harmony,
spirit and spirit plunged, flew, fused,

lips and cheeks burned, trembled,
soul melted into soul,
earth and heaven flowed
as if dissolved around the lovers!

He is gone!
in vain, alas, in vain anguished sighs groan after him!
He is gone, and all life's joy runs out in a forlorn
sigh, a forlorn sigh!

Das Mädchen, D.652 (1819)

Wie so innig, möcht' ich sagen,
sich der Meine mir ergiebt,
um zu lindern meine Klagen
dass er nicht so innig liebt.
Will ich's sagen, so entschwebt es;
wären Töne mir verliehen,
flöss es in Harmonien,
denn in jenen Tönen lebt es;
nur die Nachtigall kann sagen,
wie er innig sich mir giebt
um zu lindern meine Klagen,
dass er nicht so innig liebt.

—*Friedrich Schlegel*

The Maiden

How sincerely (I'd like to say)
my love gives himself to me,
just to soothe my complaint
that he doesn't love me sincerely.
When I want to say it, it flies away;
if tones were lent to me,
it would flow into harmonies,
for it lives in those tones.
Only the nightingale can say
how sincerely he gives himself to me,
just to soothe my complaint
that he doesn't love me sincerely.

Ständchen, D.889 (1826)

Horch, horch die Lerch im Ätherblau!
Und Phöbus, neu erweckt,
Tränkt seine Rosse mit dem Tau,
Der Blumenkelche deckt.
Der Ringelblume Knospe schleusst

Serenade

Hark! hark! the lark at heaven's gate sings,
And Phoebus 'gins arise,
His steeds to water at those springs
On chalic'd flowers that lies;
And winking Mary-buds begin

Die goldnen Äuglein auf;
Mit allem, was da reizend ist,
Du süsse Maid, steh auf,

Weil du doch gar so reizend bist;
Du süsse Maid, steh auf!

Wenn schon die liebe ganze Nacht
Der Sterne lichtes Heer
Hoch über dir im Wechsel wacht,
So hoffen sie noch mehr,
Dass auch dein Augenstern sie grüsst.
Erwach! Sie warten drauf,
Weil du doch gar so reizend bist;
Du süsse Maid, steh auf!

Und wenn dich alles das nicht weckt,
So werde durch den Ton
Der Minne zärtlich aufgeneckt!
O dann erwachst du schon!
Wie oft sie dich ans Fenster trieb,
Das weiss sie, drum steh auf,
Und habe deinen Sänger lieb,
Du süsse Maid, steh auf!

To ope their golden eyes:
With everything that pretty is,
My lady sweet, arise!

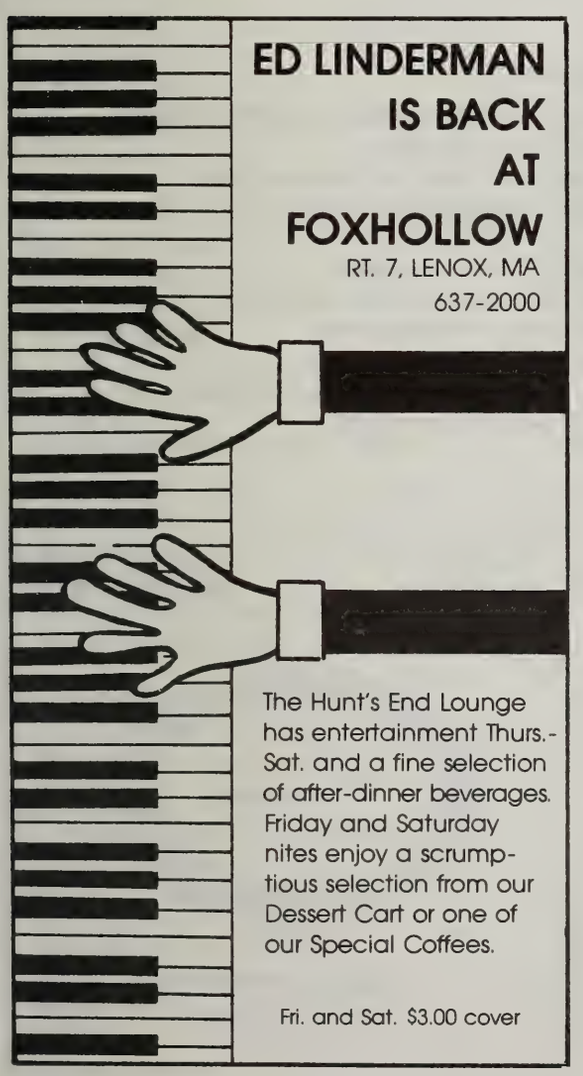
—*Shakespeare*

Because you are so beautiful,
Sweet maid, arise!

When throughout the whole night
the shining host of stars
watch over you high above,
then they hope still more
that your starry eyes will greet them.
Awake! They await you,
Because you are so beautiful,
Sweet maid, arise!

And if all that does not awaken you,
then be gently moved to it
by the music of love!
O then you'll awaken!
How often she has brought you to the window,
she well knows, so arise,
and grant love to him who sings to you.
Sweet maid, arise!

—William Shakespeare, trans. by Friedrich Schlegel;
Verses 2 and 3 by Friedrich Reil





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Auf dem See, D.543b (1817)

Und frische Nahrung, neues Blut
Saug ich aus freier Welt:
Wie ist Natur so hold und gut,
Die mich am Busen hält!

Die Welle wieget unsern Kahn
Im Rudertakt hinauf,
Und Berge, wolkig himmelan,
Begegnen unserm Lauf.

Aug, mein Aug, was sinkst du nieder?
Goldne Träume, kommt ihr wieder?
Weg, du Traum! so gold du bist:
Hier auch Lieb und Leben ist.

Auf der Welle blinken
Tausend schwebende Sterne,
Weiche Nebel trinken
Rings di türmende Ferne;

Morgenwind umflügelt
Die beschattete Bucht,
Und im See bespiegelt
Sich die reifende Frucht.

—Johann Wolfgang van Goethe

On the Lake

And fresh nourishment, new blood
I suck from the world so free:
how gentle and good Nature is,
who holds me to her breast!

The wave rocks our boat
to the rudder's beat,
and mountains, piled high with clouds,
meet us on our way.

Oh, my eyes, why do you sink down?
Golden dreams, will you return?
Away, dream! though you are of gold,
here too are life and love.

On the waves are shining
a thousand hovering stars,
soft mists float
around the towering distances;

Morning wind flies around
the shadowed bay,
and in the sea
the ripening fruit is mirrored.

Erster Verlust, D.226 (1815)

Ach, wer bringt die schönen Tage,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit zurück!

Einsam nähr ich meine Wunde,
Und mit stets erneuter Klage
Traur ich ums verlornes Glück.

Ach, wer bringt die schönen Tage,
Jene, holde Zeit zurück.

—Johann Wolfgang van Goethe

First Loss

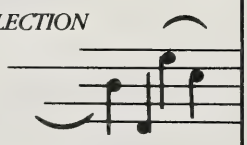
Ah, who can bring back those beautiful days,
those days of first love,
ah, who can bring back even an hour
of that sweet time!

Lonely, I feed my wound,
and with ever-renewed lament
I mourn my lost happiness.

Ah, who can bring back those beautiful days,
bring back that sweet time.

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Wanderers Nachtlied II, D.224 (1815)

Der du von dem Himmel bist,
Alles Leid und Schmerzen stillest,
Den, der doppelt elend ist,
Doppelt mit Erquickung füllest,
Ach, ich bin des Treibens müde!
Was soll all der Schmerz und Lust?
Süsser Friede,
Komm, ach komm in meine Brust!

—Johann Wolfgang van Goethe

Wanderer's Nightsong II

Thou, who art from heaven,
who stillest all sorrow and pain,
and fillest him, who is doubly in misery,
doubly with comfort,
ah! I am wearied of this constant bustle!
What is the point of all this pain and joy?
Sweet peace,
come, oh, come into my breast!

Nähe des Geliebten, D.162b (1815)

Ich denke dein, wenn mir der Sonne Schimmer
Vom Meere strahlt;
Ich denke dein, wenn sich des Mondes Flimmer
In quellen malt.

Ich sehe dich, wenn auf dem fernen Wege
Der Staub sich hebt;
In tiefer Nacht, wenn auf dem schmalen Stege
Der Wanderer bebt.

Ich höre dich, wenn dort mit dumpfem Rauschen
Die Welle steigt.
Im stillen Haine geh ich oft zu lauschen
Wenn alles schweigt.

Ich bin bei dir, du seist auch noch so ferne,
Du bist mir nah!
Die Sonne sinkt, bald leuchten mir die Sterne.
O wärst du da!

—Johann Wolfgang von Goethe

Nearness of the Beloved

I think of you, when the sun's light
reflects from the sea;
I think of you when the moon's glimmer
is painted in the pools.

I see you, when on distant roads
the dust rises;
in deep night, when on the narrow path
the traveler trembles.

I hear you when, with muffled murmur,
the wave mounts.
In the still glade I often go to listen
when all is still.

I am with you; however far away you are,
you are near me!
The sun sinks; soon the star will shine.
O, were you but here!

Der Musensohn, D.764b (1822)

Durch Feld und Wald zu schweifen,
Mein Liedchen weg zu pfeifen,
So geht's von Ort zu Ort!
Und nach dem Takte reget
Und nach dem Mass beweget
Sich alles an mir fort.

Ich kann sie kaum erwarten,
Die erste Blum' im Garten,
Die erste Blüt' am Baum.
Sie grüssen meine Lieder,
Und kommt der Winter wieder,
Sing ich noch jenen Traum.

Ich sing ihn in der Weite,
Auf Eises Läng' und Breite,
Da blüht der Winter schön!
Auch diese Blüte schwindet,
Und neue Freude findet
Sich auf bebauten Höhn.

Son of the Muses

Rambling through field and wood,
whistling my little song—
so go I from place to place!
and everything around me
rises to my beat,
and moves to my measure.

I can scarcely wait for them,
the first flower in the garden,
the first blossom on the tree.
They greet my songs,
and when winter comes again,
I will sing still of that dream.

I sing it in far places,
the length and breadth of the ice,
where winter already blossoms.
This blossom, too, fades,
and new joy is found
on the tilled heights.

—Please turn the page quietly.—

Denn wie ich bei der Linde
Das junge Völkchen finde,
Sogleich erreg ich sie.
Der stumpfe Bursche bläht sich,
Das steife Mädchen dreht sich
Nach meiner Melodie.

Ihr gebt den Sohlen Flügel
Und treibt durch Tal und Hügel
Den Liebling weit vom Haus.
Ihr lieben, holden Musen,
Wann ruh ich ihr am Busen
Auch endlich wieder aus?

—Johann Wolfgang von Goethe

For when I come upon the young
people by the linden tree,
I stir them up.
The dull fellow smartens up,
the awkward maiden turns
toward my melody.

You give wings to my feet
and, through valley and hill,
drive your beloved far from home.
Lovely, fair muses—
when will I too finally
rest again on her bosom?

Gretchens Bitte, D.564 (1817)

Ach neige, du Schmerzenreiche
Dein Antlitz gnädig meiner Not!
Das Schwert im Herzen,
Mit tausend Schmerzen
Blickst auf zu deines Sohnes Tod.

Zum Vater blickst du,
Und Seufzer schickst du
Hinauf um sein' und deine Not.

Wer fühlet, wie wühlet
Der Schmerz mir im Gebein?
Was mein armes Herz hier banget,
Was es zittert, was verlanget,
Weisst nur du, nur du allein.

Wohin ich immer gehe,
Wie weh, wie weh
Wird mir im Busen hier!
Ich bin allein,
Ich wein', ich wein',
Das Herz zerbricht in mir.

—Johann Wolfgang von Goethe

Gretchen's Prayer

O thou, rich in pain, bow down
thy countenance graciously to my need!
With a sword in thy heart,
with a thousand pains,
thou hast gazed on the death of thy son.

Thou lookest to the Father
and sendest sighs
upward for his and thy distress.

Who can feel, who would probe
the pain in my bones?
What my poor heart fears here,
its tremblings, its longings—
thou alone knowest, thou alone.

Wherever I am to go,
what pain
is in my bosom here!
I am alone,
I weep, I weep.
My heart breaks within me.

Gretchen am Spinnrade, D.118 (1814)

Meine Ruh ist hin,
Mein Herz ist schwer,
Ich finde sie nimmer
Und nimmermehr.

Wo ich hin nicht hab,
Ist mir das Grab,
Die ganze Welt
Ist mir vergällt.

Mein armer Kopf
Ist mir verrückt
Mein armer Sinn
Ist mir zerstückt.

Gretchen at the Spinning-Wheel

My peace is gone,
my heart is heavy,
never shall I find
peace again, never again.

Where I have him not,
it is like a grave to me,
the entire world
has turned to gall.

My poor head
is crazed,
my poor senses
shattered.

Nach ihm nur schau ich
Zum Fenster hinaus,
Nach ihm nur geh ich
Aus dem Haus.

Sein hoher Gang,
Sein' edle Gestalt,
Seines Mundes Lächeln,
Seiner Augen Gewalt.

Und seiner Rede
Zauberfluss,
Sein Händedruck,
Und ach, sein Kuss!

Mein Busen drängt
Sich nach ihm hin.
Ach dürft ich fassen
Und halten ihn,

Und küssen ihn,
So wie ich wollt,
An seinen Küssen
Vergehen sollt!

—Johann Wolfgang von Goethe

Only for him do I gaze
out of the window,
only for him do I go
out of the house.

His firm walk,
his noble form,
the smile on his mouth,
the power of his eyes,

and the magic flow
of his speech,
the press of his hand,
and, ah, his kiss!

My heart yearns
for him.
Ah, could I but clasp him
and hold him,

and kiss him,
just as I'd like to do—
and in his kisses
pass away!

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Du bist die Ruh, D.776 (1823)

Du bist die Ruh,
Der Friede mild,
Die Sehnsucht du,
Und was sie stillt.

Ich weihe dir
Voll Lust und Schmerz
Zur Wohnung hier
Mein Aug und Herz.

Kehr ein bei mir
Und schliesse du
Still hinter dir
Die Pforte zu.

Treib andern Schmerz
Aus dieser Brust!
Voll sei dies Herz
Von deiner Lust.

Dies Augenzelt,
Von deinem Glanz
Allein erhellt,
O füll es ganz!

—*Friedrich Rückert*

You Are Repose

You are repose,
mild peace,
longing,
and that which stills it.

I dedicate to you,
full of joy and pain,
as a dwelling-place,
my eye and heart.

Come, enter in
and close
silently behind you
the gate.

Drive other pain
from this breast!
May this heart be full
of your joy.

May the temple of my eyes
from your splendor
alone be illuminated;
oh, fill it utterly!

Lachen und Weinen, D.777 (1823?)

Lachen und Weinen zu jeglicher Stunde
Ruht bei der Lieb auf so mancherlei Grunde.
Morgens lacht ich vor Lust,
Und warum ich nun weine
Bei des Abendes Scheine,
Ist mir selb' nicht bewusst.

Weinen und Lachen zu jeglicher Stunde
Ruht bei der Lieb auf so mancherlei Grunde.
Abends weint ich vor Schmerz;
Und warum du erwachen
Kannst am Morgen mit Lachen,
Muss ich dich fragen, o Herz.

—*Friedrich Rückert*

Laughter and Tears

Laughter and tears at any hour
have so many causes in love.
In the morning I laughed with joy,
and why I am now weeping
in the light of the evening,
I myself do not know.

Tears and laughter at any hour
have so many causes in love.
In the evening I wept with pain;
and why you can awaken
the next morning with laughter,
I myself do not know, oh heart.

Dass sie hier gewesen, D.775 (1823?)

Dass der Ostwind Düfte
Hauchet in die Lüfte,
Dadurch tut er kund,
Dass du hier gewesen!

Dass hier Tränen rinnen,
Dadurch wirst du innen,
Wär's dir sonst nicht kund,
Dass ich hier gewesen!

Schönheit oder Liebe,
Ob versteckt sie bliebe,
Düfte tun es und Tränen kund,
Dass sie hier gewesen!

—*Friedrich Rückert*

That They Were Here

That the east wind's fragrance
breathes in the air
brings testimony
that you were here!

That tears are running here
will tell you,
if it weren't already obvious,
that I was here!

Beauty or love,
though they might have been concealed,
fragrances and tears testify
that they have been here!

Sei mir gegrüsst, D.741 (1821/22)

O du Entrissne mir und meinem Küsse,
Sei mir gegrüsst, sei mir geküsst!
Erreichbar nur meinem Sehnsuchtsgrusse,
Sei mir gegrüsst, sei mir geküsst!

Du von der Hand der Liebe diesem Herzen
Gegebne, du von dieser
Brust Genommne mir! Mit diesem Tränengusse
Sei mir gegrüsst, sei mir geküsst!

Zum Trotz der Ferne, die sich feindlich trennend
Hat zwischen mich und dich gestellt;
Dem Neid der Schicksalsmächte zum Verdrusse
Sei mir gegrüsst, sei mir geküsst!

Wie du mir je im schönsten Lenz der Liebe
Mit Gruss und Juss entgegenkamst,
Mit meiner Seele glühendstem Ergusse

Sei mir gegrüsst, sei mir geküsst!

Ein Hauch der Liebe tilget Raum und Zeiten,
Ich bin bei dir, du bist bei mir,
Ich halte dich in dieses Arms Umschlusse,
Sei mir gegrüsst, sei mir geküsst!

—Friedrich Rückert

I Greet You

Oh, you, torn from me and my kiss,
I greet you, I kiss you!
You, reached now only by my longing greeting,
I greet you, I kiss you.

You, from Love's hand to this heart,
given, you from this
breast taken away! With this flood of tears

I greet you, I kiss you.

To defy the distance that, hostile and dividing,
has set itself between you and me;
to vex the envious powers of fate,

I greet you, I kiss you!

As you always, in love's fairest spring,
came to me with a greeting and a kiss,
I, with the most ardent outpouring of my soul,
greet you, I kiss you!

A breath of love blots out space and time,
I am with you and you with me,
I hold you in the embrace of these arms,
I greet you, I kiss you!

—translations by S.L.

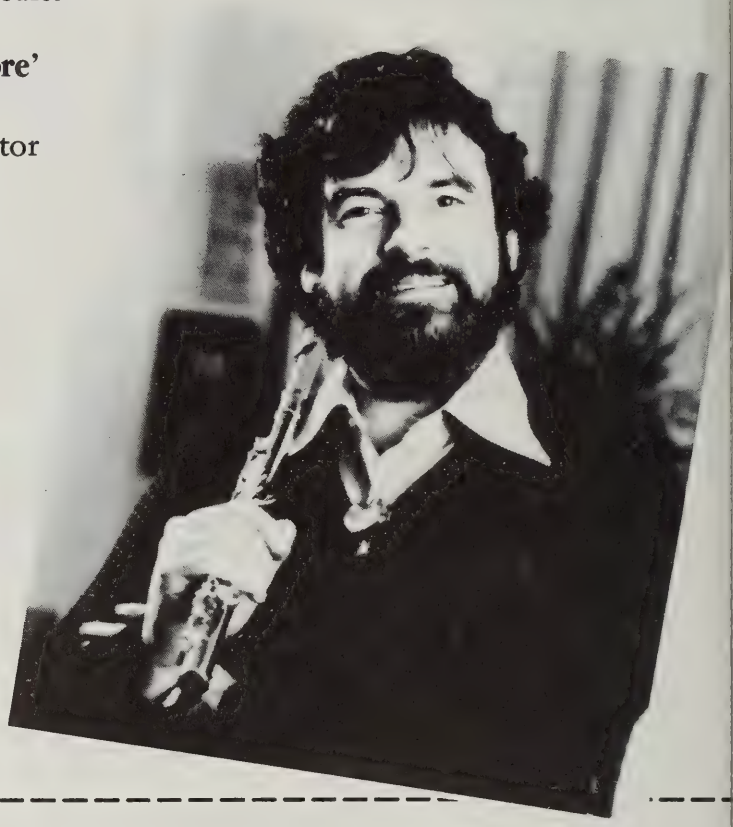


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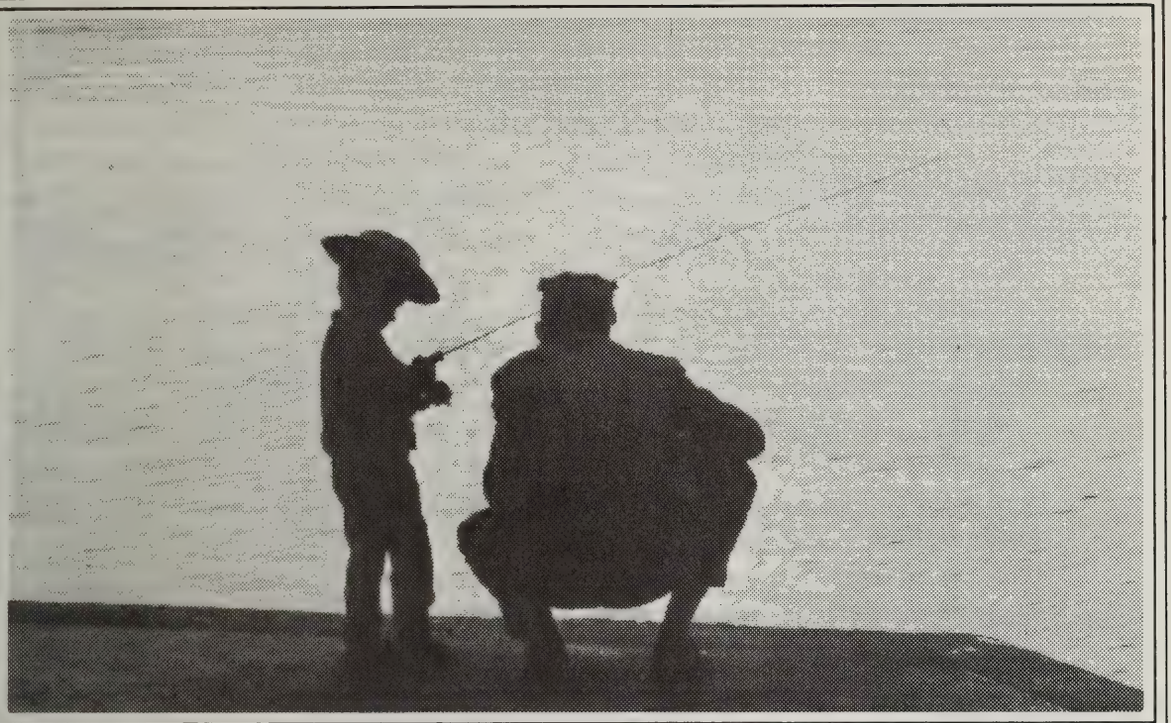
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Weekend Prelude

Friday, 20 July at 7

JOSEPH SILVERSTEIN, violin
JONATHAN FELDMAN, piano

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SEIJI OZAWA
Music Director

BEETHOVEN — Sonata No. 7 in C minor for violin and piano, Opus 30, No. 2
Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

STRAUSS — Sonata in E-flat for violin and piano, Opus 18
Allegro ma non troppo
Improvisation: Andante cantabile
Finale: Andante—Allegro

Baldwin piano

Week IV

Notes

The three violin sonatas published as Opus 30 were composed in the summer of 1802, probably before **Beethoven** moved to Heiligenstadt, an outlying suburb of Vienna where he wrote the "Heiligenstadt Testament" expressing despair and suicidal thoughts at his ill health and despondency over the growing deafness that he had still not fully acknowledged. In spite of the darkness of his mood at this time, Beethoven was nonetheless able to compose a remarkable number of works before the end of the year: the three violin sonatas of Opus 30, the three piano sonatas of Opus 31, two sets of keyboard variations, and the Second Symphony.

The Opus 30 sonatas lie on the cusp between the early and middle styles. The second of the three sonatas sounds, especially in its outer movements, remarkably advanced. This may in part stem from our reaction to the Beethovenian C minor sound, but it also certainly has to do with the grandiose conception of these movements, among the largest that Beethoven had composed to this time. The first-movement exposition does not repeat; the material presented by the piano in the opening measures and echoed immediately by the violin takes on deeper and more powerful significance throughout. The Adagio cantabile is more decorative, basically a series of variations on a melodious tune in A-flat, though with dark moments in the minor. The scherzo is a hearty dance movement, made all the more vigorous by Beethoven's off-the-beat *sforzandi*. For a

finale, Beethoven eschews the traditional light rondo in favor of a serious and full-fledged sonata-form movement that keeps its serious expression to the very end.

Strauss's reputation is so much bound up with grandiose orchestral scores and operas that we are not likely to think of him as a composer of chamber music. Yet he did write in some of the traditional chamber genres, and though all of these works were early and might be presumed to be of merely historical interest, they betray a talent and an imagination that could have made the reputation of any composer who did not so utterly surpass himself with the works that came after. The chamber music reflects Strauss's classical training and sheds an illuminating light on the classicizing of his later operas. In addition to a number of unpublished pieces from his earliest days as a composer (two piano trios, a work for flute and piano, and several compositions for horn—his father's instrument—and piano), Strauss published a string quartet (Opus 2), a cello sonata (Opus 6), a piano quartet (Opus 13), and a violin sonata (Opus 18). Each of them marked a stage in the composer's progress, and the violin sonata in particular is a mature and attractive work, published in 1887, when Strauss was only twenty-three.

Strauss himself had studied both the piano and violin, so the idea of composing a violin sonata was a natural one. His earlier chamber compositions may have reflected the ever-present influence of Schumann or Brahms, but from the opening measure of the violin sonata, we can have no doubt that this is a fully characteristic work of Richard Strauss. The resonant, upward-striving theme so full of the panache that we know from *Don Juan* or *Ein Heldenleben* is nicely contrasted to a lyrically descending second theme. The development of the various motivic ideas is wide-ranging harmonically, returning finally to a straightforward recapitulation, then turning on the juice for an operatically potent coda. The slow movement has always been a special favorite; Strauss or his publisher knew that this would be the case, for the printed sheet music provides separate identification of the work as being "From Rich. Strauss, Op. 18," as if they were quite sure that they would publish this movement separately—and indeed they did. The title *"Improvisation"* is a little misleading, for the movement is essentially in an ABA form, though the middle section (with evident references to the furious triplets in Schubert's *Erlkönig*) suddenly disintegrates into the pianistic traceries of a Chopinesque nocturne before returning to the main theme. The finale, following a sombre slow introduction, is strikingly flamboyant, often exerting the two performers to the outer limits of what could be expected of chamber music, as if the composer were signaling that it was time to turn definitively to the full orchestra to work out his musical ideas.

—Steven Ledbetter



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Seiji Ozawa, Music Director
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Friday, 20 July at 9

KURT MASUR conducting

MOZART — *Eine kleine Nachtmusik,* K.525
- Allegro
- Romance: Andante
- Menuetto: Allegretto
- Rondò: Allegro

MOZART — Symphony No. 38 in D, K.504, *Prague*
- Adagio—Allegro
- Andante
- Finale: Presto

INTERMISSION

BEETHOVEN — Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*
- Allegro
- Adagio un poco mosso
- Rondo: Allegro ma non troppo

ANDRÉ WATTS

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NOTES

Wolfgang Amadè Mozart
Serenade in G, K.525, *Eine kleine Nachtmusik*
Symphony No. 38 in D, K.504, *Prague*

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began calling himself Wolfgango Amadeo about 1770 and Wolfgang Amadè in 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He entered Eine kleine Nachtmusik *into his catalog on 10 August 1787, but we know nothing about its early performance history.*

The title, for us, is so specific, so redolent, so laden with an atmosphere of candlelight, Tokay, and delicate erotic intrigue. Alas for illusion. To Mozart, *"Nachtmusik"*—"night music"—was simply a common and potentially lucrative musical genre, the one more familiar to us as "Serenade," something for the evening. Mozart generally preferred the Italianate designation, but he did call the great and unsmiling wind serenade in C minor of 1782, K.384a(388), *Nacht Musique.* (The earlier D major serenade, K.239, is called *Serenata notturna,* but the notation is in the hand of the composer's father.) By 1787, Mozart kept a regular catalog of his works, and the entry for 10 August 1787 reads: *"Eine kleine Nacht Musick,* bestehend in einem Allegro, Menuett und Trio,—Romance, Menuett und Trio, und Finale." And here we have a mystery: the first minuet with its Trio is missing, the page on which it was written removed from the manuscript. When? By whom? Why? Is the minuet circulating in some other context, an undetected fugitive? We don't know. Alfred Einstein harbored a notion that the minuet from the partially spurious piano sonata in G, K.App.C.25.05(App.136), might be the missing minuet, that it could easily be (re)scored for strings and placed between the first two movements of *Eine kleine Nachtmusik,* but I don't know that anyone ever pursued his suggestion. Serenades normally had two minuets, but for us the experience of the four-movement symphony is so central that we cannot, except in the most self-conscious way, make ourselves hear *Eine kleine Nachtmusik* as stunted or in any sense "wrong." (And the two wind octet serenades in E-flat and C minor, K.375 and 384a[388], are, after all, four-movement pieces, too.) But *"klein"* this *Nachtmusik* is, not only because it has fewer movements than many serenades, but because Mozart has made the movements themselves singularly "classical" and compact.

It was his last Serenade and his only one for strings alone.* He interrupted work on *Don Giovanni* in order to write *Eine kleine Nachtmusik.* It comes near the end of an amazing four-year period in which he wrote most of his piano concertos, the *Prague* Symphony, five each of quartets and quintets, both piano quartets, three trios and five sonatas, the Rondo in A minor for piano, his most important songs, and three operas, *Figaro, Don Giovanni,* and *Der Schauspieldirektor (The Impresario).* "Among other things," one must of course add, and that is not yet taking into account his exceedingly active life as performer and teacher. Among the other things is *A Musical Joke,* K.522, and Einstein suggests—on no evidence, but with penetrating psychological insight—that Mozart wrote *Eine kleine*

*One hears it occasionally played by string quintet, but Mozart's designation of plural *"bassi"* tells us that he intended an orchestral complement.

Nachtmusik, as clean and elegant a piece as he knew how to make and as ever he did make, as a necessary antidote to those deliciously invented clumsinesses and wrong notes. Or was there a commission, some other sort of external occasion? Again, we don't know. And we have then the paradox that this most popular, familiar, unclouded work of Mozart's, so finished and fine, is encircled by unanswered questions.

* * * * *

Mozart completed the Prague *Symphony on 6 December 1786 and conducted its first performance in Prague on 19 January 1787. Carl Lenschow led the Germania Musical Society in the first American performance at Carroll Hall, Baltimore, on 2 February 1850. The* Prague *Symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, and strings.*

It was in 1781 that Mozart made his permanent move from Salzburg to Vienna; 1787 was the date of the first of his four journeys to Prague, the year of the C major and G minor viola quintets, of the A minor Rondo for piano and *Eine kleine Nachtmusik,* of the A major violin sonata, K.526, and of *Don Giovanni,* the year also of the deaths of his father and of the pet starling who could whistle the theme of the finale of the piano concerto in G. Between the two years we have the phenomenal rise of Mozart's reputation in Vienna and the start of its decline. He married Constanze Weber, with whose older sister Aloysia he had once been very much in love, and three children were born, of whom one survived infancy. And he wrote in those few years *The Abduction from the Seraglio,* the six quartets dedicated to Haydn, most of his great piano concertos, the *Haffner* and *Linz* symphonies, a quartet and a quintet with piano, the large fragment of the C minor Mass, and *Figaro.* Among other things.

As Vienna began to lose interest, Prague adopted him. *Le nozze di Figaro* was first given there on 10 December 1786, seven months after its premiere in Vienna, and so great was its triumph that the Prague musical community invited Mozart to attend and conduct some of its performances as well as give some concerts. He arrived on 11 January 1787 in the company of his wife and sister-in-law,

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amazed and touched by the universal *Figaro* madness, everyone, as he reported, "writing about it, talking about it, humming, whistling it, and dancing it." For Prague Mozart played his newest piano concerto, the magnificent C major, K.503, and at a Grand Musical Academy on 19 January he gave them his newest symphony. As an encore, he improvised at the piano one dozen variations on *"Non più andrai"* from *Figaro*—this after half an hour's free extemporization at the keyboard! When he returned to Vienna in February, it was with a commission for a new opera especially for Prague: the contract was met with *Don Giovanni,* first staged in Prague that October.

"My orchestra is in Prague," wrote Mozart to the musicians who had invited him, "and my Prague people understand me." When the news of his death reached them, they prepared in five days a chorus of 120 voices to sing a Requiem, all the bells in the city were set to ringing, and people stood by hundreds in the bitter December cold because the cathedral could not accommodate them all. Reporting on an all-Mozart concert three years after the composer's death, a newspaper wrote that it was "easy to imagine how full the hall was if one knows Prague's artistic sense and its love for Mozart . . . This evening was fittingly and admirably devoted to an act of homage to merit and genius; it was a rewarding feast for sensitive hearts and a small tribute to the unspeakable delight that Mozart's divine tones often drew from us . . . It is as though Mozart had composed especially for Bohemia; nowhere was his music better understood and executed than in Prague, and even in the country districts it is universally popular."

The *Prague* is one of three Mozart symphonies to begin with a slow introduction, being anticipated in this by the *Linz* Symphony of 1783 and followed by the E-flat symphony, No. 39, of 1788.* Mozart begins here with gestures of utmost

*The work that is misleadingly listed as Mozart's Symphony No. 37, K.444, is actually a slow introduction by Mozart for a symphony by Michael Haydn.



The Mozart family in 1780—Wolfgang's sister Nannerl, Wolfgang, and father Leopold. The portrait on the wall is of Mozart's mother, who had died in July 1778.

formality, but it becomes evident at once that these are a point of reference against which to project what turns into an astonishing series of diversions and extensions. The music goes on and on, eschewing repose, and when we think that a firm cadence is inevitable—and we are now about to enter the sixteenth measure of a very slow tempo—Mozart stops our breath by his dramatic turn into minor. His D minor, with drums and pungently flavorful low trumpets, harks back to the piano concerto in that key, K.466, and ahead to *Don Giovanni*. Having reached that harmony of foreboding, Mozart writes first a powerful rising sequence and then music of gradual, tensely anticipatory subsidence. Our attention thus captured, the Allegro can begin in quiet, subtly off-center harmonically, and against an accompaniment of taut syncopations. It is a beginning that strikingly sets off the festive trumpet-and-drum music to come. When a new theme arrives, it is one of ideally Mozartian grace and freshness. Yet neither the drama of the Adagio nor the urgent elegance of the Allegro prepares us for the coming together of learning and fire that produces the densely polyphonic, irresistibly

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energetic development. (It is, incidentally, one of the few passages for which Mozart made elaborate sketches.) The extraordinary spirit of these pages enters the recapitulation and the blazing coda.

If we pay but casual attention to how the Andante begins, we could take it to be simply another instance of Mozartian grace. Attend, however, to the specific coloration with which Mozart has here invested the familiar gestures—listen, that is, to the effect produced by the gently unyielding bass and to the poignant chromatic embellishment when the first phrase is repeated—and you learn that nothing is going to be ordinary. Strange shadows on the harmonies, the quiet force behind the contrapuntal imitations, the sighs in the closing melody, all these contribute to what caused Mozart's biographer, Alfred Einstein, to exclaim, "What a deepening of the concept of Andante is here!" Here, too, there is no minuet; rather, Mozart moves straight into one of his most miraculous finales, a movement that combines strength without heaviness, crackling energy of rhythm, a challenge to the most virtuosic of orchestras, and, as always, grace. We think of Mozart's last three symphonies as a special group. If, however, we think, not of chronology, but of quality, then surely attainment of miracle in the genre is reached first, and no less, in the *Prague*.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Ludwig van Beethoven
Piano Concerto No. 5 in E-flat, Opus 73, *Emperor*

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna, Austria, on 26 March 1827. He composed the Emperor *Concerto in 1809, but it was not performed in Vienna until early 1812. The first known performance was given in Leipzig on 28 November 1811 by Friedrich Schneider, with Johann Philipp Christian Schulz conducting the Gewandhaus Orchestra. The first American performance was given at the Music Hall, Boston, on 4 March 1854 by Robert Heller, with Carl Bergmann conducting the orchestra of the Germania Music Society. The orchestra consists of two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.*

Beethoven's Fifth Piano Concerto, the last concerto that he was to complete (though he did get rather far advanced with one more essay in the genre in 1815, before breaking off work on it for good), was composed in the difficult year of 1809, a year that was much taken up with warfare, siege, and bombardments. The French erected a battery on the Spittalberg and began firing on the night of 11 May—directly toward Beethoven's apartment, which happened to be in the line of fire. The composer took refuge in the cellar of his brother's house in the Rauhensteingasse, and he spent a miserable night protecting his sensitive ears from the damage of the concussions by holding a pillow over them. The Imperial family, including especially the emperor's youngest brother, the Archduke Rudolph, who had already become Beethoven's sole composition student and one of his strongest supporters and closest intimates, fled the city. One of the compositions of this period, directly expressing Beethoven's feelings for his

young and cultivated patron, was the piano sonata later published as Opus 81a, with the separate movements entitled "Farewell, absence, and return." About this time he also composed the *Harp* Quartet for strings, Opus 74, and completed the grandiose piano concerto published as Opus 73. All three of these works are in the key that apparently possessed Beethoven at the time, E-flat major (the same "heroic" key of his earlier Third Symphony).

The nickname of the concerto, the *Emperor,* takes on an ironic twist in these circumstances, since the emperor to whom it must refer is Napoleon, the man responsible for that miserable night in the cellar and the successive miseries of burnt houses and wounded civilians. But Beethoven never knew anything about the nickname, which is almost completely unknown in German-speaking countries (the origin of the nickname is still unknown).

The piece was successfully performed in Leipzig in 1810, but Beethoven withheld a Viennese performance for some three years after finishing it, possibly because he hoped that his steadily increasing deafness might abate enough to allow him to take the solo part. In the end, his pupil Carl Czerny played the first Vienna performance, but this time it failed unequivocally. The fault was certainly not in the composition and probably not the performance; most likely the audience, the "Society of Noble Ladies for Charity," expected something altogether fluffier than this noble, brilliant, lengthy, and demanding new piece.

In many respects the *Emperor* Concerto is a throwback, after the incredibly original treatment of the relationship between soloist and orchestra to be found in the Fourth Concerto, to the grand virtuoso showpiece with the soloist repre-



Ludwig van Beethoven in 1815

senting a two-fisted hero who takes on the mighty orchestra against all odds. With elaborate bravura, the piano rolls off chords, trills, scales, and arpeggios against three emphatic sustained chords in the orchestra, thus establishing the soloist's independence before he relapses into nearly a hundred measures of silence, while the orchestra sets out the two principal themes in an enormous orchestral ritornello. The first of these, a malleable idea that gives rise to most of the developmental motives of the score, yields after a brief transition to a new theme, first heard in the minor with staccato strings, a hesitant pianissimo march. But soon it shifts to the major, and the horns, imbuing it with rare warmth, take over the melody in a legato form. Motives from the first theme build to a martial peroration before the soloist enters with a chromatic scale to take over the narrative. Once the principal material has been briefly stated by the soloist, Beethoven at last gets on with the business of moving decisively away from the home key for a decorated version of the second theme in the unexpected key of B minor moving to B major (written as C-flat) before side-slipping suddenly to the "normal" second key, B-flat. From here on the development and recapitulation are built largely from the motives that grow out of the first theme, laid forth on the grandest scale with great nobility. The soloist throughout asserts his prerogative to mark the framework of the movement, bringing in the development (and later the coda) with a chromatic scale and the recapitulation with the same bravura gestures that opened the movement.

Just before the end of this enormous movement—it is longer than the other two put together—Beethoven introduces an entirely new wrinkle at the chord that was the traditional signal for the soloist to go flying off in improvisatory fireworks, however inappropriate they might be to the piece as a whole. Beethoven forestalls the insertion of a cadenza by writing his own, a procedure so unusual that he added a footnote to the score: *"Non si fa una Cadenza, ma s'attacca subito il seguente"* ("Don't play a cadenza, but attack the following immediately"). What follows is a short but well-considered working out of the principal ideas with the orchestra joining in before long in the warm horn melody. (From this time on, Beethoven began to write cadenzas for his earlier concertos, too. Since he was no longer going to play them himself, he wanted to be sure that the cadenza offered was not an arbitrary intrusion into the musical fabric.)

The slow movement appears in the seemingly distant key of B, which was the very first foreign key to be visited in the opening movement. Now it serves to provide a short but atmospheric Adagio with elements of variation form. The rippling piano solo dies away onto a unison B, with a mysterious sense of anticipation, heightened by a semitone drop to B-flat, the dominant of the home key. The piano begins to intimate new ideas, still in the Adagio tempo, when suddenly it tales off on a brilliant rondo theme, in which the bravura piano part once again takes the lead. The wondrously inventive development section presents the rondo theme three times, in three different keys (descending by a major third each time from C to A-flat to E); each time the piano runs off into different kinds of brilliant display. The coda features a quiet dialogue between solo pianist and timpani which is on the verge of halting in silence when the final brilliant explosion brings the concerto to an end.

—Steven Ledbetter

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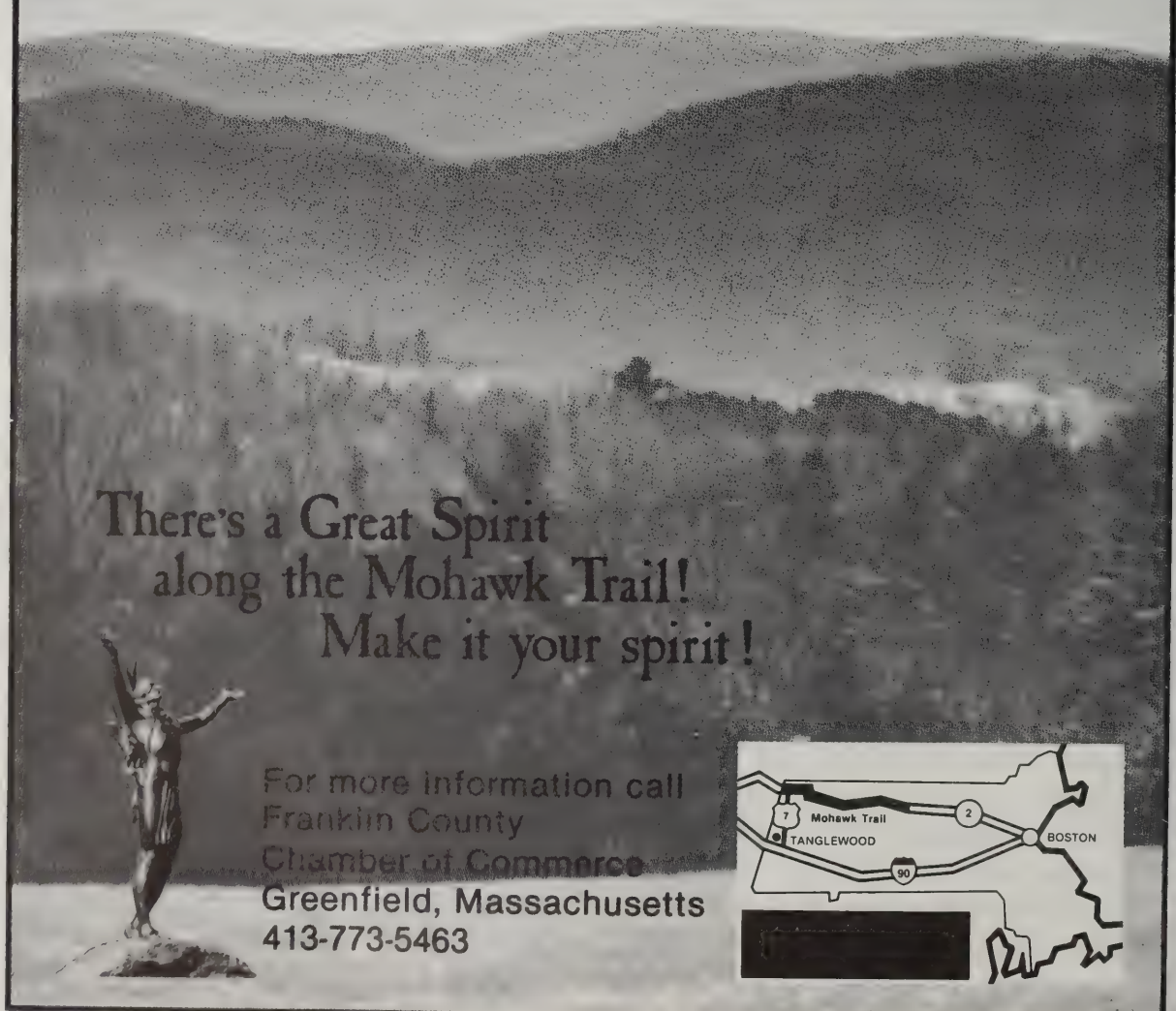
One of the most universally beloved and acclaimed artists of our time, Dutch soprano Elly Ameling is one of the world's foremost female Lieder singers. Since her American debut at New York's Lincoln Center in 1968, Madame Ameling has made annual tours of the United States and Canada. In New York City she has performed at Carnegie Hall, Avery Fisher Hall, Kaufmann Concert Hall, the Metropolitan Museum of Art, Hunter College, and Alice Tully Hall. In March 1978 she appeared on Lincoln Center's "Great Performers" series, a concert so successful she was invited to give her own set of three recitals on this series' 1979-80 season. She returned to the "Great Performers" roster for additional recitals in the following two seasons, and in March 1982 she presented her first solo recital in Carnegie Hall. Ms. Ameling has performed with the symphony orchestras of Boston, Chicago, Pittsburgh, St. Louis, Houston, Atlanta, San Francisco, Cincinnati, Vancouver, and Toronto, the National Symphony, the National Arts Centre Orchestra of Ottawa, the Rochester Philharmonic, and the St. Paul and Los Angeles chamber orchestras. She is also a familiar guest at such important summer festivals as Ravinia, Tanglewood, the Hollywood Bowl, Caramoor, Stratford, New York's Mostly Mozart, and the Casals Festival in Puerto Rico. Highlights of Ms. Ameling's 1983-84 North American season included a Carnegie Hall solo recital and a Kaufmann Concert Hall performance of Wolf's *Italienisches Liederbuch* with Tom Krause in New York, as well as solo recitals in San Francisco, Los Angeles, St. Louis, Milwaukee, and Aspen. She also appears in recital and with orchestra throughout Europe, South Africa, Japan, Australia, and South America, with festival appearances including Edinburgh, Granada, Lucerne, and Aix-en-Provence. While her personal preference is for the German Lieder and French *mélodies* of her song recitals, Ms. Ameling is equally at home singing chamber music, concerts with orchestra, oratorios, and opera.

Ms. Ameling records for Philips, CBS Masterworks, RCA, London, Deutsche Grammophon, Angel, Nonesuch, Telarc, Peters International, EMI, Odeon, Harmonia Mundi, Iramac, Donemus, and BASF. Her list of recordings is as impressive as it is endless, and she has been awarded most of the world's coveted recording honors. Recently, her three-record set of the complete Haydn songs on Philips was awarded the Grand Prix of the 1981 Japan Record Academy Awards, the 1982 Edison Award, and the 1982 *Stereo Review* Record of the Year Award. Recent releases include *"An die Musik,"* an all-Schubert album with pianist Dalton Baldwin; Bach's Cantatas 80 and 140 with Raymond Leppard and the English Chamber Orchestra; music of Ravel, Debussy, and Duparc with Edo de Waart and the San Francisco Symphony; and "After Hours," a collection of popular

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melodies by George Gershwin, Cole Porter, Vernon Duke, Richard Rodgers, Eubie Blake, and others, with the renowned Dutch jazz pianist Louis van Dijk. In addition to these Philips recordings, she has also recorded music of Fauré, Debussy, and Mendelssohn for CBS Masterworks, and the *Italienisches Liederbuch* with Tom Krause for Nonesuch. Soon to be issued is a Telarc recording of Berlioz's *Les Nuits d'été* with Robert Shaw and the Atlanta Symphony on Telarc. To encourage and perpetuate the great art of Lieder singing, Madame Ameling has established the Elly Ameling Lied Prize, to be awarded to the outstanding Lieder singer at the International Vocal Competition of s'Hertogenbosch, held annually in The Netherlands. She has received an honorary doctorate from the University of British Columbia, and, for her services to music, she has been honored by her native government with knighthood: Ridder in de Orde van Oranje Nassau. Madame Ameling first appeared with the Boston Symphony Orchestra in Bach's *St. Matthew* Passion in April 1976; she returned for performances of Mendelssohn's *Elijah* in Boston and at Tanglewood during the 1979-80 season.



Rudolf Jansen



Pianist Rudolf Jansen was born in Arnhem, The Netherlands. He completed his studies at the Amsterdam Conservatory in 1966, receiving the Prix d'Excellence; in the same year, he was awarded the silver medal of the Amsterdam Concertgebouw. Although Mr. Jansen performs frequently in recital and as soloist with orchestra, his special interest is the art of accompaniment. He has concertized throughout the world with many of today's most distinguished artists, including Elly Ameling, Tom Krause, Evelyn Lear, Thomas Stewart, Birgit Finnilae, Ernst Haefliger, Irina Arkhipova, Agnes Giebel, Jean-Pierre Rampal, and Han de Vries. A renowned teacher, he is also much in demand for his master classes, to which he devotes a generous portion of his time both at home and on his international tours. Rudolf Jansen is a featured artist on many chamber music recordings. His discs with Elly Ameling include a digital recording of Mendelssohn Lieder on CBS Masterworks, Hugo Wolf's *Mignon* Lieder on Etcetera, and two recital programs for Phonogram.



Photograph by Herb Snitzer

Continuing a tradition, host Robert J. Lurtsema offers Tanglewood previews as a regular summertime feature of Morning pro musica, which is broadcast every day from seven until noon.

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Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, San Francisco, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He has appeared regularly as soloist with the Boston Symphony, and he has conducted the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980, their first tour of Japan in the spring of 1983, and their most recent European tour this past May. He has participated with the Chamber Players in recordings for RCA, Deutsche Grammophon, and Nonesuch; he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish; and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. He is also music director of the Worcester Sym-

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Works by Arthur Berger, Tod Machover, George Crumb, and Ralph Shapey

Saturday, 28 July, 1:30 p.m.: Tent
Festival Preview with Gunther Schuller, Director of Contemporary Music Activities at the Berkshire Music Center; John Harbison, Composer-in-Residence at the Berkshire Music Center; and Steven Ledbetter, Boston Symphony Orchestra Director of Publications

Saturday, 28 July, 2:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Laura Clayton, Karl Aage Rasmussen, Paul Lansky, and John Harbison

Sunday, 29 July, 2:30 p.m.: Shed
Boston Symphony Orchestra
Edo de Waart, conductor
Concert including John Harbison's Symphony No. 1 (commissioned by the Boston Symphony Orchestra for its centennial)

Sunday, 29 July, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Wolfgang Rihm, Ivan Tcherepnin, Lee Hyla*, and Louis Andriessen

Monday, 30 July, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Theodore Antoniou, conductor
Works by Witold Lutoslawski, Harrison Birtwistle, Ronald Perera, and Igor Stravinsky

Tuesday, 31 July, 8:30 p.m.: Theatre-Concert Hall
Rafael Druian, Joseph Silverstein, and Joel Smirnoff, violin;
Edwin Barker, double bass; Benjamin Pasternack and Yehudi Wyner, piano
Works by Harold Shapero, Joan Tower, Gunther Schuller, Ellen Taafe Zwilich, and Hans Werner Henze

Wednesday, 1 August, 8:30 p.m.: Theatre-Concert Hall
Berkshire Music Center Orchestra
Gunther Schuller, conductor
Works by George Walker*, Todd Brief, John Harbison, and Nikos Skalkottas

*commissioned by the Berkshire Music Center for this Festival; first performance

All events except the Joel Krosnick-Gilbert Kalish recital on 26 July and the Boston Symphony Orchestra concert on 29 July, both of which require Berkshire Festival Tickets available at the Tanglewood box office, are free to Friends of Music at Tanglewood and open to the public for a $5 contribution at the Main Gate ($6 on 1 August).

phony and artistic advisor of the Baltimore Symphony Orchestra. At the end of the BSO's European tour this September, Mr. Silverstein will relinquish his Boston Symphony position to take up full-time duty as music director of the Utah Symphony Orchestra. He will continue his association with the BSO, however, by teaching at the Berkshire Music Center as an artist-in-residence.

Jonathan Feldman



An extremely accomplished ensemble player and accompanist, pianist Jonathan Feldman has performed on four continents with some of the world's greatest instrumentalists, among them the legendary Nathan Milstein, Pierre Fournier, Kyung-Wha Chung, Nathaniel Rosen, and Zara Nelsova. Mr. Feldman also enjoys an active solo career performing recitals throughout the United States and Europe and appearing with such orchestras as the Boston Pops, Boston Pops Esplanade Orchestra, the St. Louis Little Symphony, the Orchestra de Camera, and, recently, the Mystic Valley Chamber Orchestra conducted by his brother, Boston Symphony cellist Ronald Feldman. Mr. Feldman performs in concert regularly with members of the Boston Symphony and the New York Philharmonic. During the past several summers he has performed in the Hidden Valley Music Festival in Carmel, California. This August he will participate in the New York Philharmonic Chamber Ensemble's concerts during the orchestra's five-week tour of the Far East. Mr. Feldman's association with Tanglewood started in 1973 when he was accepted into the André Watts Piano Seminar. He was later invited to coach in the vocal department of the Berkshire Music Center. This week's Prelude concert marks his first performance in the Shed. Mr. Feldman has recorded for Columbia Masterworks, RCA Red Seal, Titanic, and Philo records.

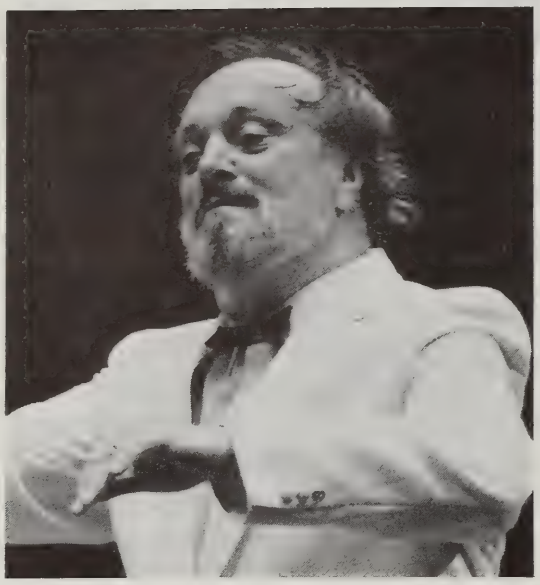
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Kurt Masur



Music director of the Leipzig Gewandhaus Orchestra since 1970, Kurt Masur was born in Brieg, Silesia, in 1927. After piano studies, he attended the German College of Music in Leipzig from 1946 to 1948, studying conducting there under Heinz Bongartz. His first engagement was as orchestra coach at the Halle County Theatre. From 1951 to 1953 he was Kapellmeister of the Erfurt Theatres, and he was subsequently engaged as first conductor of the Leipzig Theatres. In 1955 he became a conductor of the Dresden Philharmonic, at the time headed by his former teacher Heinz Bongartz. Mr. Masur returned to opera from 1958 to 1960 as general director of music of the Mecklenburg State Theatre of Schwerin; during the next four years he was senior director of music at the Komische Oper in Berlin, where he frequently collaborated with the noted stage director Walter Felsenstein. In 1967, Mr. Masur was appointed chief conductor of the Dresden Philharmonic, a position which he held until 1972. Mr. Masur was engaged by GDR Television for a presentation of all nine Beethoven symphonies with the Staatskapelle Berlin and for a production of *Fidelio* as part of the Beethoven bicentennial commemorations in the German Democratic Republic in 1970. In 1975 he was appointed professor at the Academy of Music in Leipzig.

Mr. Masur has appeared with leading orchestras throughout Europe and has toured the Soviet Union and Japan. He is a regular guest conductor with the Royal Philharmonic, and he has participated in several international music festivals, including "Prague Spring" and "Warsaw Autumn," the Salzburg Festival, the Edinburgh Festival, and the Beethoven Festival in Rio de Janeiro. Mr. Masur has recorded nearly 100 albums, among which are included the Beethoven symphonies, Mozart piano concertos, Prokofiev piano concertos, and all of the Mendelssohn, Schumann, Brahms, and Bruckner symphonies; he and the Leipzig Gewandhaus have recently recorded the Four Last Songs of Richard Strauss with soprano Jessye Norman. Mr. Masur made his American debut while on tour with the Leipzig Gewandhaus Orchestra during the 1974-75 season; he returned to this country with the Leipzig Gewandhaus in the spring of 1981 and again in the fall of 1982. In the years following his American debut, Mr. Masur appeared with the Toronto Symphony, the Dallas Symphony, of which he was principal guest conductor, and the Cleveland Orchestra. Following his first Boston Symphony appearances in February 1980, he went on to conduct the San Francisco Symphony that same season, and he made his New York Philharmonic debut during that orchestra's Romantic Music Festival in June 1981. In recent seasons he has also appeared with the Chicago Symphony and the Philadelphia Orchestra, and he has also returned regularly to San Francisco.

In his numerous guest appearances with the Boston Symphony Orchestra at

Symphony Hall and at Tanglewood, Mr. Masur's widely varied programs have included music of Mozart, Hindemith, Strauss, Tchaikovsky, Beethoven, Britten, Prokofiev, Brahms, Paganini, Kodály, Cimarosa, Liszt, Stravinsky, Haydn, Bartók, Weber, Schumann, Shostakovich, Mussorgsky, Franck, Respighi, and Ravel. He leads five programs at Tanglewood this summer and returns to Boston for four programs during the orchestra's 1984-85 subscription season.



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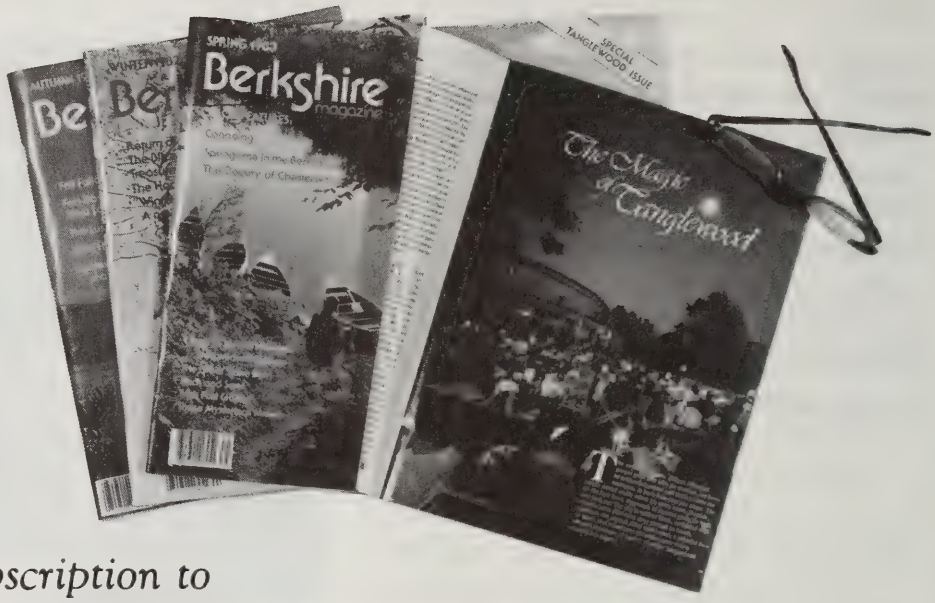
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André Watts



Pianist André Watts achieved instant fame at age sixteen, when he played Liszt's E-flat piano concerto on nationwide television under Leonard Bernstein on 15 January 1963. Even before that, at age nine, he had made his debut with the Philadelphia Orchestra. Mr. Watts was born in Germany in 1946, and by the time he was six it was clear to his Hungarian mother that he had an extraordinary musical aptitude. When his father, an American army sergeant, was transferred back to the States, André began study at the Philadelphia Musical Academy and then worked with the renowned pianist and teacher Leon Fleisher at Baltimore's Peabody Conservatory. Following the early series of Philadelphia appearances and the television bow with the New York Philharmonic, Mr. Watts set the seal on his triumphant emergence by playing for the Philharmonic's subscription audiences on 31 January 1963 as a last-minute replacement for an ailing Glenn Gould. Mr. Watts has by now brought his artistry repeatedly to the world's major capitals in recital and concerto appearances, and he is a favorite of conductors and impresarios when an "Event" is to be marked. He was soloist

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for the Rachmaninoff centennial celebrations given by the Philadelphia Orchestra, and on Lincoln's Birthday in 1975 he not only played a concerto but also narrated Copland's *Lincoln Portrait* in Ford's Theater in Washington, D.C. He has performed for presidential inaugurations and royal coronations, and he is in particular demand for gala season openings, which in 1983 included the Los Angeles Philharmonic and San Francisco Symphony seasons and the Carnegie Hall Piano Series. Although demands on his availability as a soloist keep his annual schedule over the hundred-concert mark, Mr. Watts has found time in recent years to branch out into chamber music, and he has played for several seasons with violinist Charles Treger. In 1978, to mark the 150th anniversary of Schubert's death, he presented a series of programs combining chamber works, Lieder, and music for solo piano. In the 1983-84 and 1984-85 seasons, the Treger-Watts Duo performs the complete cycle of Beethoven's ten sonatas for violin and piano.

Television plays a key role in Mr. Watts's career. His "Live From Lincoln Center" appearance in 1976 was not only the first solo recital of that series, but also the first full-length piano recital in the history of television. Other televised performances have included a worldwide telecast from the United States with Eugene Ormandy and the Philadelphia Orchestra, BBC presentations with the London Symphony Orchestra and in solo recital, a rehearsal and performance documentary of a Mozart concerto with Zubin Mehta, and a performance of the Brahms Second Piano Concerto with the New York Philharmonic on "Live From Lincoln Center." At one point in 1977 Mr. Watts appeared before network viewers five times within six days, surely a record. His most recent telecasts include a PBS special of Beethoven's *Emperor* Concerto and the gala opening of the 1983-84 San Francisco Symphony season with the MacDowell Piano Concerto No. 2. In 1973 Mr. Watts became the youngest person ever to receive an honorary doctorate from Yale University. In 1984 he was honored with the Peabody Conservatory's Distinguished Alumni Award and was given an honorary doctorate of fine arts from Miami University in Oxford, Ohio. Mr. Watts made his Boston Symphony debut performing the Franck Symphonic Variations and Liszt E-flat concerto in January 1969 under the direction of Erich Leinsdorf. He has returned for music of Brahms, Beethoven, Tchaikovsky, Mozart, MacDowell, Gershwin, and Saint-Saëns, most recently to play Beethoven's Fourth Piano Concerto at Tanglewood in July 1979.

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KURT MASUR conducting

BEETHOVEN — Symphony No. 2 in D, Opus 36
- Adagio molto—Allegro con brio
- Larghetto
- Scherzo: Allegro
- Allegro molto

INTERMISSION

STRAUSS — Horn Concerto No. 1 in E-flat, Opus 11
- Allegro
- Andante
- Allegro

CHARLES KAVALOVSKI

STRAUSS — *Till Eulenspiegel's Merry Pranks*, after the old rogue's tale, set in rondo form for large orchestra, Opus 28

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NOTES

Ludwig van Beethoven
Symphony No. 2 in D, Opus 36

Ludwig van Beethoven was baptized in Bonn on 17 December 1770 and died in Vienna on 26 March 1827. The Second Symphony was composed during the summer and fall of 1802; its first performance took place on an all-Beethoven concert given at the Theater-an-der-Wien in Vienna on 5 April 1803 (the program also included the First Symphony as well as the premieres of the Third Piano Concerto and the oratorio Christ on the Mount of Olives). *The symphony is scored for flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.*

During the summer of 1802 Beethoven left Vienna for several months to live in the nearby suburb of Heiligenstadt, located in the low mountains to the northwest of Vienna. Heiligenstadt would be but one in a lengthy list of temporary residences of the peripatetic Beethoven, were it not for one incident that took place there not long before he returned to the city. Having gone to Heiligenstadt in the first place on the advice of his doctor, who suggested that the rural quiet of the village might improve his hearing, which had already begun to concern him deeply, Beethoven fell into a deep, suicidal despair and on 6 October 1802 gave vent to his emotions by writing—in a document now known as the Heiligenstadt Testament—a lengthy farewell that combined elements of self-justification (trying to explain his apparently misanthropic nature) with rhetorical moralisms on the importance of virtue (which, he says restrained him from taking his own life) and passionate outbursts expressing his unhappiness. After writing this document, Beethoven sealed it up in his papers (where it was discovered after his death, a full quarter of a century later) and went on with the business of living and composing.

In any case, the musical works sketched and completed at Heiligenstadt that summer—including the Opus 30 violin sonatas, the Opus 31 piano sonatas, and the Second Symphony—seem entirely to have avoided contamination from the mental world of the Heiligenstadt Testament. The symphony, while vigorous and energetic in the unmistakable early Beethoven manner, is nonetheless smiling throughout, filled with such musical wit as befits a composer who once studied, however briefly, with Haydn. At the same time the Second Symphony is a step forward on the path of the Nine, conquering wider terriotory than the First.

Following the slow introduction (which is already three times the length of that for the First Symphony), Beethoven presents thematic material that is little more than an arpeggiation of the tonic chord, animated by a rapid turn figure in the tune itself and an answering "fiery flash of the fiddles" (as Grove puts it). At the very outset of the Allegro, everything sounds straightforwardly formalistic, but the dovetailing of phrases soon prevents successful prediction of the next event. When the full orchestra takes up the theme, fortissimo, what started out as a simple D major arpeggio rushes up as far as a strongly accented C natural, the first emphatic out-of-key note; it has consequences later on. The violins begin inserting a measured trill, which appears in every movement as a particular fingerprint of this symphony. The second theme is also straightforwardly simple,

a marchlike arpeggiation of the dominant key presented first on clarinets and bassoons. At the end of the recapitulation, all is prepared for a short coda, with a few perfunctory reiterations of the tonic D major triad, when the woodwinds suddenly insist on inserting a C natural—the intrusive note from early in the movement—into the tonic chord. This generates a much more extended coda, which takes on some of the elements of a new development section, something that was to be even more marked in the Third Symphony to come.

The slow movement is one of the most leisurely Beethoven ever wrote ("indolent" is the word that most analysts have used to describe it). It is a full-scale slow-movement sonata form, complete with development and a good deal of internal repetition. But for all its length, the Larghetto never loses momentum, and it remains deliciously pastoral throughout, with just momentary twinges of pain.

Beethoven uses the term "scherzo" here for the first time in a symphony; the corresponding movement of the First Symphony had been called a *"menuetto,"* though it had passed far beyond the graceful character of that courtly dance. The

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third movement of the Second Symphony, though, is a hearty joke (which is what the word *"scherzo"* means) with whirlwind alternations of dialogue, tossing back and forth the basic three-note motive between the instruments, then suddenly bending one pitch to lead off to distant keys, only to return home with equal celerity. In the Trio, the strings roar in mock gruffness on the chord of F-sharp major, only to be reminded (by a fortissimo A from the woodwinds and brasses) that F-sharp is not the home key here, but simply the third of D, to which the chastened strings immediately return.

The finale is a wonderfully confident achievement, fusing Haydn's wit with Beethoven's newly won breadth and grandeur. The rondo style of the principal theme—a pick-up tossed off in the upper instruments to be answered with a sullen growl lower down—forecasts wit, especially when Beethoven uses that little pick-up to mislead the ear. But the real breadth appears at the end, when a quiet, lyrical idea that has passed almost unnoticed as the transition between first and second themes now takes on an unexpectedly potent force and generates an enormous coda with a whole new developmental section, in which the measured tremolo of the strings, heard here and there throughout the symphony, returns with a fortissimo shake on the same C natural that had upset the course of the home tonic back in the first movement. From here on the reaffirmation of that firm tonic is the main order of business, to bring the chain of events to a close.

The size of the last movement and the extended coda clearly unsettled the critic for the *Zeitung für die elegante Welt,* who wrote after the first performance: "Beethoven's Second Symphony is a crass monster, a hideously writhing wounded dragon that refuses to expire, and though bleeding in the Finale, furi-



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ously beats about with its tail erect." One wonders what he thought of Beethoven's ensuing works.

Basil Lam has noted acutely, apropos of this symphony, "In view of such music as this, let us not lapse into the still received opinion that Beethoven, after writing two promising symphonies, began to brood on Napoleon and found himself great with the *Eroica*." Beethoven's sense of proportion—which allows him to achieve the greatest effects with the simplest and most abstract materials—is already fully in operation with the Second Symphony. And, while the ways of genius are wondrous strange and no one lacking the advantage of hindsight could predict the extraordinary growth that was to come in the Third Symphony, it is not only unfair to patronize Beethoven's Second as an "early work," as "complacently formal," it would be downright foolish.

—Steven Ledbetter

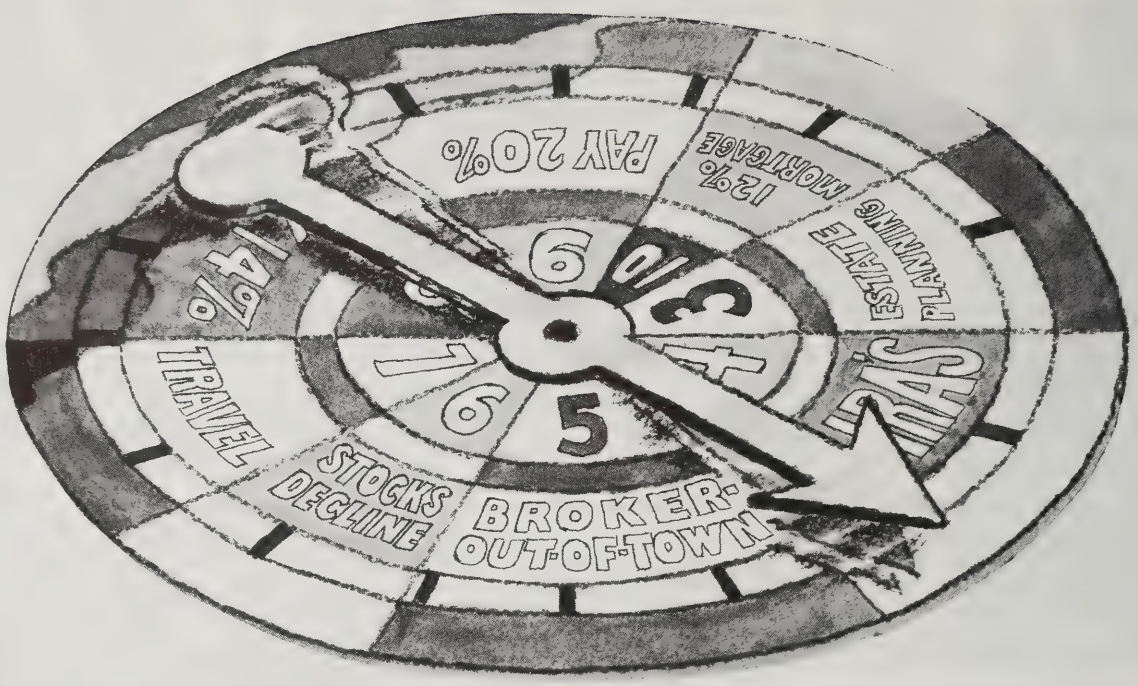
Richard Strauss
Horn Concerto No. 1 in E-flat, Opus 11

Richard Strauss was born in Munich, Germany, on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He composed his First Horn Concerto in 1882; the work received its first public performance in Meiningen on 14 March 1885 with Gustav Leinhos as soloist and Hans von Bülow conducting the Meiningen Court Orchestra. In addition to the solo horn, the score calls for two each of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

Though his name conjures up images of the Viennese waltz kings, Richard Strauss was actually from a different musical line entirely. His father, Franz Strauss, was one of the great horn virtuosi of his day, the principal hornist of the Bavarian Court Orchestra in Munich for nearly a half-century. When his son began to exhibit unmistakable signs of musical talent at the age of four, Franz supervised a thorough musical training. But Papa Strauss was notoriously conservative in his musical taste; though famed as an interpreter of Wagner, he despised both the man and his music. Thus, he educated his son on a strict diet of the classics and did not allow him to hear anything else until he was in his teens. The young man's lifelong devotion to the music of Mozart assuredly started at this time.

Richard started piano lessons at the age of four and violin lessons four years later. At eleven he began formal instruction in theory, harmony, and instrumentation from one of the assistant conductors of the orchestra. But he had already begun composing at the age of six, and he continued to do so copiously throughout his long life. His early works all reflect his conservative training, but they also bear clear signs of more than a minor talent. Hans von Bülow, one of the most important conductors of the day, programmed some of Strauss's music (and later invited him to be his assistant conductor in Meiningen, which turned out to be the beginning of an important conducting career for the young composer). Von Bülow rather wittily referred to the young Strauss as "Richard the Third," since he insisted that after "Richard the First" (Wagner) there could be no "Second"—remarkably high praise for a boy not yet twenty!

Probably the most satisfying of all his youthful works is the Horn Concerto, composed when he was eighteen. It is not surprising that the young man wrote



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so well for the solo instrument; he had, after all, heard it constantly as played by a great master, and he knew well what its potential was. Here Strauss showed himself ready to declare his independence from many of the classic formulas that had been inculcated in him from childhood. Though he retains the basic three-movement structure with its alternation of fast-slow-fast that had long characterized the concerto, he does not choose to make the first movement a dramatic combat between soloist and orchestra. Instead, he emphasizes the lyrical character in most of his thematic ideas and intentionally blurs some of the traditional formal elements. To this end he turns the opening horn fanfare into the 6/8 rondo theme of the finale. There it occasionally appears briefly in its original guise made momentarily pensive before returning to the rollicking high spirits of the conclusion. The main theme of the slow movement, too, recurs briefly in the finale. These and other examples of thematic connections throughout the concerto hint at an important element in the style of the mature composer to come. At the same time there is little that is "immature" in these examples; already Strauss is able to point these moments with a change of harmony or color, a slight pause, or some other indication to make it clear that the eighteen-year-old boy is quite conscious of what he is doing and fully in command of his resources.

—S.L.



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Richard Strauss
Till Eulenspiegel's Merry Pranks, after the old rogue's tale,
set in rondo form for large orchestra, Opus 28

Richard Strauss was born in Munich, Germany, on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He completed Till Eulenspiegel *on 6 May 1895, and Franz Wüllner conducted the first performance in Cologne on 5 November that year. Theodore Thomas and the Chicago Symphony Orchestra introduced the work to this country on 15 November 1895.* Till Eulenspiegel *is scored for piccolo, three flutes, three oboes and English horn, two clarinets, clarinet in D, and bass clarinet, three bassoons and contrabassoon, four horn plus four more ad lib., three trumpets plus three more ad lib., three trombones and bass tuba, timpani, snare drum, bass drum, cymbals, triangle, large rattle, and strings.*

There was a real Till Eulenspiegel, born early in the fourteenth century near Brunswick and gone to his reward—in bed, not on the gallows as in Strauss's tone poem—in 1350 at Mölln in Schleswig-Holstein. Stories about him have been in print since the beginning of the sixteenth century, the first English version coming out around 1560 under the title *Here beginneth a merye Jest of a man that was called Howleglas* (*"Eule"* in German means "owl" and *"Spiegel"* "mirror" or "looking-glass"). The consistent and serious theme behind his jokes and pranks, often in themselves distinctly on the coarse and even brutal side, is that here is an individual getting back at society, more specifically the shrewd peasant more than holding his own against a stuffy bourgeoisie and a repressive clergy. The most famous literary version of *Till Eulenspiegel* is the one published in 1866 by the Belgian novelist Charles de Coster: set in the period of the Inquisition in the sixteenth century, it is also the most explicitly politicized telling of the story, and it is the source of one of the great underground masterpieces of twentieth-century music, the oratorio *Thyl Claes* by the Russian-German composer Vladimir Vogel.

Strauss knew de Coster's book, and it seems also that in 1889 in Würzburg he

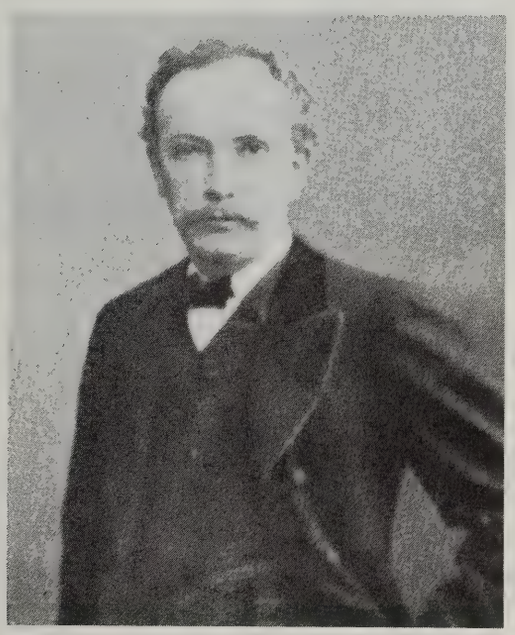


saw an opera called *Eulenspiegel* by Cyrill Kistler, a Bavarian composer whose earlier opera *Kunihild* had a certain currency in the '80s and early '90s, and for which he was proclaimed as Wagner's heir. Indeed, Strauss's first idea was to compose an *Eulenspiegel* opera, an idea that appealed to him especially after the failure of his own exceedingly Wagnerian *Guntram* in 1894. He sketched a scenario and later commissioned another from Count Ferdinand von Sporck, the librettist of Kistler's *Kunihild*, but somehow the project never got into gear. "I have already put together a very pretty scenario," he wrote in a letter, "but the figure of Master Till does not quite appear before my eyes. The book of folk-tales only outlines a generalized rogue with too superficial a dramatic personality, and developing his character in greater depth, taking into account his contempt for humanity, also presents considerable difficulties."

But if Strauss could not see Master Till, he could hear him, and before 1894 was out, he had begun the tone poem that he finished on 6 May 1895. As always he could not make up his mind whether he was engaged in tone painting or "just music." To Franz Wüllner, who was preparing the first performance, he wrote:

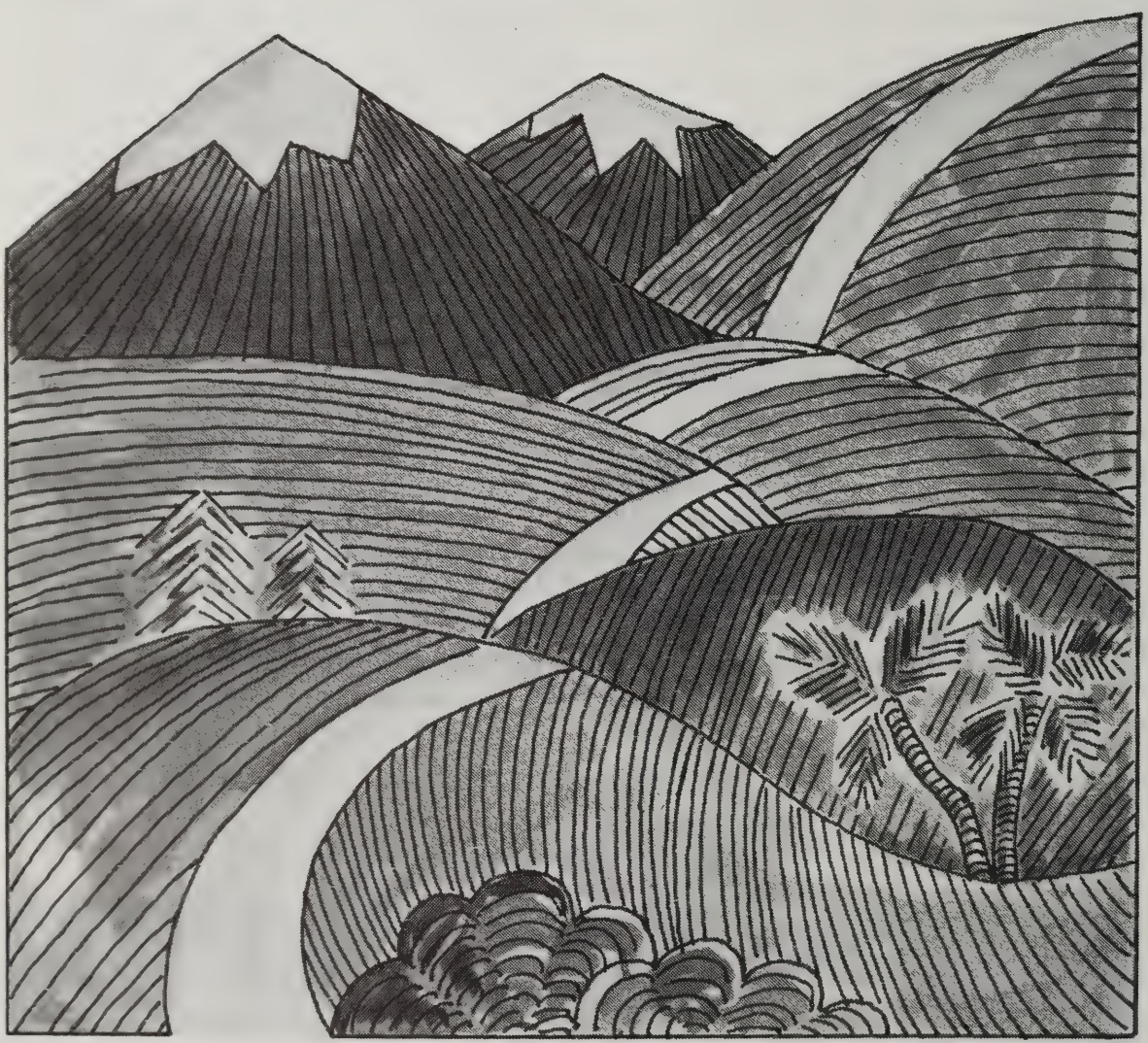
> I really cannot provide a program for *Eulenspiegel*. Any words into which I might put the thoughts that the several incidents suggested to me would hardly suffice; they might even offend. Let me leave it, therefore, to my listeners to crack the hard nut the Rogue has offered them. By way of helping them to a better understanding, it seems enough to point out the two Eulenspiegel motives [Strauss jots down the opening of the work and the virtuosic horn theme], which, in the most diverse disguises, moods, and situations, pervade the whole up to the catastrophe when, after being condemned to death, Till is strung up on the gibbet. For the rest, let them guess at the musical joke a Rogue has offered them.

On the other hand, for Wilhelm Mauke, the most diligent of early Strauss exegetes, the composer was willing to offer a more detailed scenario—Till among



Richard Strauss

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the market-women, Till disguised as a priest, Till paying court to pretty girls, and so forth—the sort of thing guaranteed to have the audience anxiously reading the program book instead of listening to the music, probably confusing priesthood and courtship anyway, wondering which theme represents "Till confounding the Philistine pedagogues," and missing most of Strauss's dazzling invention in the process. (Also, if you've ever been shown in a music appreciation class how to "tell" rondo form, forget it now.) It is probably useful to identify the two Till themes, the very first violin melody and what the horn plays about fifteen seconds later,* and to say that the opening music is intended as a "once-upon-a-time" prologue that returns after the graphic trial and hanging as a charmingly formal epilogue (with rowdily humorous "kicker"). For the rest, Strauss's compositional ingenuity and orchestral bravura plus your attention and fantasy will see to the telling of the tale.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*It is told that Strauss's father, probably both the most virtuosic and the most artistic horn player of his time, protested the unplayability of this flourish. "But Papa," said the composer, "I've heard you warm up on it every day of my life."

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ALL-TCHAIKOVSKY PROGRAM

Violin Concerto in D, Opus 35
Allegro moderato—moderato assai
Canzonetta: Andante
Finale: Allegro vivacissimo

JOSEPH SILVERSTEIN

INTERMISSION

Symphony No. 5 in E minor, Opus 64
Andante—Allegro con anima
Andante cantabile, con alcuna licenza
Valse. Allegro moderato
Finale: Andante maestoso—Allegro vivace—
Moderato assai e molto maestoso—
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NOTES

Pyotr Ilyich Tchaikovsky
Violin Concerto in D, Opus 35
Symphony No. 5 in E minor, Opus 64

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on 7 May 1840 and died in St. Petersburg on 6 November 1893. He began work on the Violin Concerto at Clarens, Switzerland, in March 1878, completing it on 11 April, but on the advice of his brother Modest and his student Yosif Kotek, he took a few more days to replace the original Andante with the present Canzonetta. (The Andante survives as the "Méditation" that opens the set of pieces for violin and piano called "Souvenir d'un lieu cher," Opus 42.) Leopold Auer, to whom the concerto was first dedicated, pronounced it impossible to play, and the first performance was given by Adolf Brodsky at a Vienna Philharmonic concert conducted by Hans Richter on 4 December 1881. On 11 February 1888 in Boston, Bernhard Listemann played the first movement only, with piano accompaniment. The first full performance in the United States was given on 18 January 1889 by Maud Powell, a twenty-year-old violinist from Peru, Illinois, who would later also introduce the Dvořák and Sibelius concertos in this country; Walter Damrosch conducted the New York Symphony. (With Anton Seidl conducting, Miss Powell had played the first movement in New York the previous April.) The orchestra consists of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

Tchaikovsky's Violin Concerto is as indispensable to violinists as his B-flat minor Piano Concerto is to the keyboard lions. Each work got off to a dismaying start. The piano concerto, completed early in 1875, was rejected by Nicolai Rubinstein in the most brutal terms and had to travel to far-away Boston for its premiere at the hands of Hans von Bülow. Three years later, the painful episode repeated itself with the Violin Concerto, which was turned down by its dedicatee, the influential concertmaster of the Imperial Orchestra in Saint Petersburg, Leopold Auer.

The first of the three violinists to figure in the concerto's early history was Yosif Yosifovich Kotek, a pupil of Tchaikovsky's in composition, then twenty-two, and described by Modest Tchaikovsky as "a good-looking young man, warm-hearted, enthusiastic, and a gifted virtuoso." Kotek was a witness at Tchaikovsky's wedding and was a confidant in its catastrophic aftermath; possibly he was Tchaikovsky's lover for a time. He was the first in a series of musicians employed by Mme. Nadezhda von Meck (Debussy was the most famous in that succession), and it was he who established contact between Tchaikovsky and that secretive and wealthy lady. He gave Tchaikovsky advice on violinistic matters, learned the piece page by page as Tchaikovsky wrote it, and, according to the composer's testimony, knew it well enough "so that he could have given a performance." In fact he never did give a performance, then or later, and when an opportunity arose early in 1882 he evaded it, to Tchaikovsky's disgust. By then he was more a teacher than a public executant, and he died in 1883, still a young man.

From the beginning, though, it was in Tchaikovsky's mind to have the concerto played by Leopold Auer, who had come from Hungary to Saint Petersburg ten years earlier as concertmaster of the Imperial Orchestra and to teach at the newly

founded Conservatory. Here is the story as Auer told it to *The Musical Courier,* writing from Saint Petersburg on 12 January 1912:

> When Tchaikovsky came to see me one evening, about thirty years ago, and presented me with a roll of music, great was my astonishment on finding that this proved to be the Violin Concerto, dedicated to me, completed, and already in print. My first feeling was one of gratitude for this proof of his sympathy toward me, which honored me as an artist. On closer acquaintance with the composition, I regretted that the great composer had not shown it to me before committing it to print. Much unpleasantness might then have been spared us both. . . .
>
> Warmly as I had championed the symphonic works of the young composer (who was not at that time universally recognized), I could not feel the same enthusiasm for the Violin Concerto, with the exception of the first movement; still less could I place it on the same level as his strictly orchestral compositions. I am still of the same opinion. My delay in bringing the concerto before the public was partly due to this doubt in my mind as to its intrinsic worth, and partly that I found it would be necessary, for purely technical reasons, to make some slight alterations in the passages of the solo part. This delicate and difficult task I subsequently undertook, and re-edited the violin solo part, and it is this edition which has been played by me, as also by my pupils, up to the present day. It is



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incorrect to state that I had declared the concerto in its original form technically unplayable. What I did say was that some of the passages were not suited to the character of the instrument, and that, however perfectly rendered, they would not sound as well as the composer had imagined. From this purely aesthetic point of view only I found some of it impracticable, and for this reason I re-edited the solo part.

Tchaikovsky, hurt at my delay in playing the concerto in public and quite rightly too (I have often deeply regretted it, and before his death received absolution from him), now proceeded to have a second edition published, and dedicated the concerto this time to Adolf Brodsky, who brought it out in Vienna, where it met with much adverse criticism, especially from Hanslick. The only explanation I can give of the orchestral score still bearing my name is that when the original publisher, Jürgenson, of Moscow, to suit the composer, republished the concerto, he brought out the piano score in the new edition, but waited to republish the orchestral score until the first edition of it should be exhausted. This is the only way I can solve the problem of the double dedication.

. . . The concerto has made its way in the world, and after all, that is the most important thing. It is impossible to please everybody.

Nicolai Rubinstein had eventually come round in the matter of the Piano Concerto, and Auer not only became a distinguished exponent of the Violin Concerto but, as he said, taught it to his remarkable progeny of pupils, Heifetz, Elman, Zimbalist, Seidel, Parlow, and others. The "absolution" to which he refers must have come late, for in 1888 Tchaikovsky was not only still resentful about Auer's actions a decade earlier but also believed him to be intriguing against the work by, for example, dissuading the French violinist Émile Sauret from taking it into his repertory. As for Auer's editorial emendations, they may be, strictly speaking, unnecessary, but they are in no sense a betrayal. His initial rejection was, how-



The violinist Yosif Yosifovich Kotek and Pyotr Tchaikovsky in 1877

ever, a practical nuisance. His verdict, wrote Tchaikovsky, "coming from such an authority, . . . had the effect of casting this unfortunate child of my imagination into the limbo of the hopelessly forgotten." And hence the delayed premiere in a far-off and unsympathetic place.

Adolf Brodsky, who turned thirty in 1881, was of Russian birth, but trained chiefly in Vienna. He became an important quartet leader, served as concertmaster of the New York Symphony and of the Hallé Orchestra in Manchester, England, and eventually settled in the latter city as director of the Royal College of Music. He had already tried to place Tchaikovsky's concerto with the orchestras of Pasdeloup and Colonne in Paris before he managed to persuade Richter and the Vienna Philharmonic. The performance must have been awful. Brodsky himself was prepared, but Richter had not allowed enough rehearsal time, and most of the little there was went into correcting mistakes in the parts. The orchestra, out of sheer timidity, accompanied everything pianissimo. Brodsky was warmly applauded, but the music itself was hissed. What is best remembered about the premiere is Eduard Hanslick's review in the Vienna *Neue freie Presse:*

> The Russian composer Tchaikovsky is surely no ordinary talent, but rather, an inflated one, obsessed with posturing as a genius, lacking discrimination and taste. . . . The same can be said for his new, long, and ambitious Violin Concerto. For a while it proceeds soberly, musically, and not mindlessly, but soon vulgarity gains the upper hand and dominates until the end of the first movement. The violin is no longer played; it is tugged about, torn, beaten black and blue . . . The Adagio is well on the

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way to reconciling us and winning us over, but it soon breaks off to make way for a finale that transports us to the brutal and wretched jollity of a Russian church festival. We see a host of savage, vulgar faces, we hear crude curses, and smell the booze. In the course of a discussion of obscene illustrations, Friedrich Vischer once maintained that there were pictures which one could see stink. Tchaikovsky's Violin Concerto for the first time confronts us with the hideous idea that there may be compositions whose stink one can hear.

But, as Leopold Auer said, it is impossible to please everybody. Tchaikovsky pleases us right away with a gracious melody, minimally accompanied, for the violins of the orchestra. Indeed, we had better enjoy it now, because he will not bring it back. (He does the same tease with the big *"Tonight We Love"* tune at the beginning of the Piano Concerto.) But as early as the ninth measure, a few instruments abruptly change the subject and build up suspense with a quiet dominant pedal. The violins at once get into the spirit of this new development, and they have no difficulty running over those few woodwinds who are still nostalgic about the opening melody. And thus the soloist's entrance is effectively prepared. What he plays at first is the orchestral violins' response to the dominant pedal, but set squarely into a harmonic firmament and turned into a "real" theme. Later, Tchaikovsky introduces another theme for the solo violin, quiet but *"con molto espressione."* The transitional passages provide the occasion for the fireworks for which the concerto is justly famous. The cadenza is Tchaikovsky's own, and it adds interesting new thoughts on the themes as well as providing further technical alarums and excursions.

At the first run-through in April 1878 by Kotek and with the composer at the piano, everybody, Tchaikovsky included, sensed that the slow movement was not right. Tchaikovsky quickly provided a replacement in the form of the present Canzonetta and found a new home for the original Andante as the *"Méditation"* that begins the three-movement suite for violin and piano, *Souvenir d'un lieu cher.* The Canzonetta is lovely indeed, both in its melodic inspiration and in its delicately placed, beautifully detailed accompaniments.

Perhaps with his eye on the parallel place in Beethoven's concerto, Tchaikovsky invents a dramatic crossing into the finale, though unlike Beethoven he writes his own transitional cadenza. So far we have met the violin as a singer and as an instrument that allows brilliant and rapid voyages across a great range. Now

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Tchaikovsky presents it to us with the memory of its folk heritage intact. We can read Hanslick again and recognize what he is talking about when he is so offended by "brutal and wretched jollity . . . vulgar faces . . . curses . . . [the smell of] booze. . . . " Tchaikovsky's finale sounds to us like a distinctly urban, cultured genre picture of country life, but one can imagine that in the context of Vienna one hundred and three years ago it might have struck some delicate noses as pretty uncivilized. And though Tchaikovsky couldn't please Hanslick, he probably has no trouble at all winning us over.

* * * * *

Tchaikovsky composed the Fifth Symphony between May and 26 August 1888, himself conducting the premiere in St. Petersburg on 17 November that year. Theodore Thomas introduced it to America at a concert in New York on 5 March 1889. The symphony is scored for three flutes (third doubling piccolo), two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones and bass tuba, timpani, and strings.

Even the Tchaikovsky Fifth was once new music, and controversial new music at that. The first extended commentary on it was written by William Foster Apthorp, who by day was on the Boston Symphony's payroll as its program annotator and who at night reviewed its concerts for the *Boston Evening Transcript*. As a critic, Apthorp was famous for his hatred of new music, whether it came from Russia, France, or Germany, and *Baker's Biographical Dictionary of Musicians* notes that "his intemperate attacks on Tchaikovsky elicited protests from his readers." As the Boston Symphony's wordsmith, Apthorp had rather to pull in



Pyotr Ilyich Tchaikovsky

his horns. The Fifth Symphony came to Boston with the great Arthur Nikisch on the podium in October 1892. It was not four years since the premiere, and the composer was still alive, with *The Nutcracker* yet to be produced and the *Pathétique* still to be written.

Introducing the Fifth, Apthorp wrote that

> Tchaikovsky is one of the leading composers, some think *the* leading composer, of the present Russian school. He is fond of emphasizing the peculiar character of Russian melody in his works, plans his compositions in general on a large scale, and delights in strong effects. He has been criticized for the occasional excessive harshness of his harmony, for now and then descending to the trivial and tawdry in his ornamental figuration, and also for a tendency to develop comparatively insignificant material to inordinate length. But, in spite of the prevailing wild savagery of his music, its originality and the genuineness of its fire and sentiment are not to be denied.
>
> The E minor symphony . . . is an excellent example of the composer's style. It is in the regular, traditional symphonic form, except that the first part of the first Allegro movement is not repeated (a license which several contemporary composers tend more and more to adopt), and that the traditional scherzo is replaced by a waltz movement. But composers, ever since Beethoven, have been so fond of writing movements of various kinds to take the place of the regular minuet or scherzo that this can hardly be called a license on Tchaikovsky's part. Hitherto, however, only Hector Berlioz (in his *Fantastic* Symphony) has found a waltz movement worthy of the dignity of the symphonic form; and the present writer believes that Tchaikovsky has been the first to imitate him in introducing a waltz into a symphony. The theme of the slow introduction to the first movement is of considerable importance, as it reappears again more than once in the course of the work. The theme of the first Allegro, as well as the manner in which it is accompanied at its first presentation, is eminently Russian. The whole movement is an example of persistent and elaborate working out, such as is not too common nowadays, even with Tchaikovsky. The second (slow) movement is based upon two contrasted themes, the Slavic character of the first of which is unmistakable. The finale is preceded by a slow introduction, in which the theme of that to the first movement is recognized once more. This is followed by an Allegro vivace, full of *quasi*-Cossack energy and fury—a movement thoroughly characteristic of the composer. The whole symphony is scored for full modern orchestra, although some instruments often employed by orchestral writers today, such as the English horn, bass-clarinet, and harp, are conspicuous by their absence. But the general style of orchestration is essentially modern, and even ultra-modern.

Wearing his *Evening Transcript* hat, Apthorp was not as cautious:

> It is less untamed in spirit than the composer's B-flat minor Concerto, less recklessly harsh in its polyphonic writing, less indicative of the composer's disposition to swear a theme's way through a stone wall . . . In the Finale we have all the untamed fury of the Cossack, whetting itself for deeds of atrocity, against all the sterility of the Russian steppes. The furious peroration sounds like nothing so much as a horde of demons struggling in a torrent of brandy, the music growing drunker and drunker. Pandemonium, delirium tremens, raving, and above all, noise worse confounded!



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Tchaikovsky's own feelings about the Fifth blow hot and cold: "I am dreadfully anxious to prove not only to others, but also to myself, that I am not yet *played out* as a composer . . . the beginning was difficult; now, however, inspiration seems to have come" . . . "I have to squeeze it from my dulled brain" . . . "It seems to me that I have not blundered, that it has turned out well" . . . "I have become convinced that this symphony is unsuccessful. There is something repulsive about it, a certain excess of gaudiness and insincerity, artificiality. And the public instinctively recognizes this. It was very clear to me that the ovations I received were directed at my previous work, but the symphony itself was incapable of attracting them or at least pleasing them. The realization of all this causes me an acute and agonizing sense of dissatisfaction with myself. Have I already, as they say, written myself out, and am I now able only to repeat and counterfeit my former style? Yesterday evening I looked through the Fourth Symphony . . . What a difference, how much superior and better it is! Yes, that is very, very sad!" . . . "The Fifth Symphony was magnificently played [in Hamburg, March 1889], and I like it far better now, after having held a bad opinion of it for some time . . . "

Since the Fourth, ten years had gone by, years in which Tchaikovsky's international reputation was consolidated, in which he had come to feel the need to give up his teaching at the Moscow Conservatory so as to have more time for composing, in which he began to be active as a conductor, in which he finished *Eugene Onegin* and three unsuccessful but not uninteresting operas *(The Maid of Orleans, Mazeppa,* and *The Sorceress),* in which he composed the Violin Concerto and the Second Piano Concerto, the three orchestral suites and *Mozartiana,* the *Italian Capriccio,* the Serenade for Strings, the *1812* Overture, the Vespers Service, the A minor trio, the *Manfred* Symphony, and some of his most appealing songs, including *"Don Juan's Serenade"* and *"Amid the Noise of the Ball."*

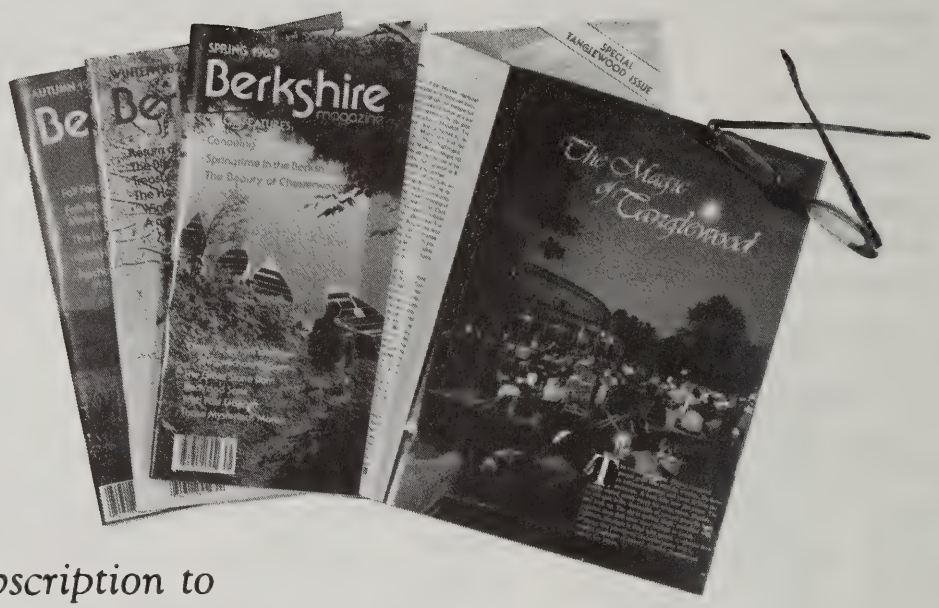
The Fourth had been the symphony of triumph over fate and was in that sense, and admittedly, an imitation of Beethoven's Fifth. For Tchaikovsky's own Fifth, we have nothing as explicitly revealing as the correspondence in which he set out the program of the Fourth for his patroness, Nadezhda von Meck. There is, however, a notebook page outlining a scenario for the first movement: "Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro. (I) Murmurs, doubts, plaints, reproaches against xxx. (II) Shall I throw myself in the embraces of faith???"

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xxx is less likely to be a particular person than what he usually refers to in his diary as *Z* or *THAT*—his homosexuality, which caused him deep pain and which, in addition, terrified him as a potential cause of scandal. To pursue Tchaikovsky's verbal plan through the first movement as he finally composed it is fruitless. (He also disliked attempts to interpret musical processes in too literal—and literary—a manner.) Clearly, though, the theme with which the clarinets in their lowest register begin the symphony has a function other than its musical one: it will recur as a catastrophic interruption of the second movement's love song, as an energy-less ghost that faintly reproaches the languid dancers of the waltz, and—in a metamorphosis that is perhaps the symphony's least convincing musical and expressive gesture—in majestic and blazing E major triumph.

Tchaikovsky's wonderful gift of melody (Apthorp's "peculiar [Russian] character" must refer to the way the tunes droop, which is not Boston-in-the-1890s at all), his skill as well as his delight in "strong effects," the fire and the sentiment, these need neither introduction nor advocacy. A word, though, about the orchestra. Rimsky-Korsakov, discussing his own *Sheherazade*, congratulates himself on the brilliance he has been able to achieve with an orchestra no larger than that normally used by Glinka. Tchaikovsky, too, produces remarkable effect with remarkable economy. Three flutes (one doubling piccolo), two each of the other woodwinds, four horns, two trumpets, three trombones and tuba, kettledrums, and strings—that is not an extravagant orchestra, but the brilliance and vividness of its fortissimo is extraordinary. But what delight there is, above all, in his delicate passages—the color of the low strings in the introduction (with those few superbly calculated interventions of second violins), the beautifully placed octaves of clarinet and bassoon when the Allegro begins its melancholy and graceful song, the growls into which that movement subsides (with the kettledrum roll as the top note of the chord of cellos, basses, and bassoons), the low strings again in the measures before the famous and glorious horn tune, the sonority of those great, swinging pizzicato chords that break the silence after the catastrophe, those faintly buzzing notes for stopped horns in the waltz, the enchantingly inventive filigree all through the middle part of the movement, those propulsive chuggings of cellos, basses, drums, and bassoons in the finale, the tough brilliance of the woodwind lines and the firmness of their basses . . .

Tchaikovsky had not of course written himself out: as soon as he returned from his journey to Prague (where the experience of conducting the Fifth produced the most depressed of all his reports on that work—"there is something repulsive about it . . ."), he began work on *The Sleeping Beauty*, and within another year his finest operatic score, *The Queen of Spades*, was on its way.

—Michael Steinberg

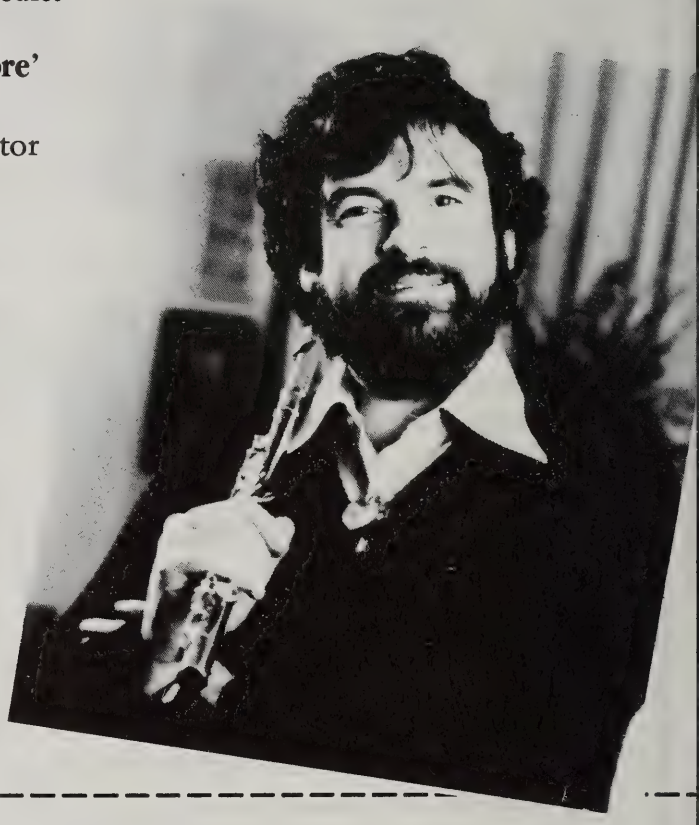
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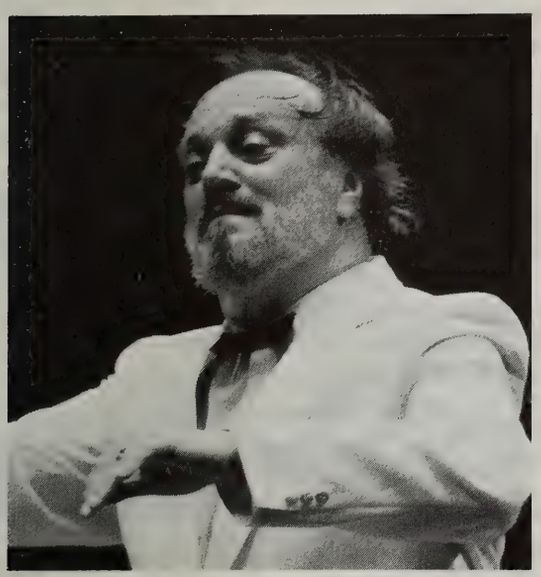
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Kurt Masur



Music director of the Leipzig Gewandhaus Orchestra since 1970, Kurt Masur was born in Brieg, Silesia, in 1927. After piano studies, he attended the German College of Music in Leipzig from 1946 to 1948, studying conducting there under Heinz Bongartz. His first engagement was as orchestra coach at the Halle County Theatre. From 1951 to 1953 he was Kapellmeister of the Erfurt Theatres, and he was subsequently engaged as first conductor of the Leipzig Theatres. In 1955 he became a conductor of the Dresden Philharmonic, at the time headed by his former teacher Heinz Bongartz. Mr. Masur returned to opera from 1958 to 1960 as general director of music of the Mecklenburg State Theatre of Schwerin; during the next four years he was senior director of music at the Komische Oper in Berlin, where he frequently collaborated with the noted stage director Walter Felsenstein. In 1967, Mr. Masur was appointed chief conductor of the Dresden Philharmonic, a position which he held until 1972. Mr. Masur was engaged by GDR Television for a presentation of all nine Beethoven symphonies with the Staatskapelle Berlin and for a production of *Fidelio* as part of the Beethoven bicentennial commemorations in the German Democratic Republic in 1970. In 1975 he was appointed professor at the Academy of Music in Leipzig.

Mr. Masur has appeared with leading orchestras throughout Europe and has toured the Soviet Union and Japan. He is a regular guest conductor with the Royal Philharmonic, and he has participated in several international music festivals, including "Prague Spring" and "Warsaw Autumn," the Salzburg Festival, the Edinburgh Festival, and the Beethoven Festival in Rio de Janeiro. Mr. Masur has recorded nearly 100 albums, among which are included the Beethoven symphonies, Mozart piano concertos, Prokofiev piano concertos, and all of the Mendelssohn, Schumann, Brahms, and Bruckner symphonies; he and the Leipzig Gewandhaus have recently recorded the Four Last Songs of Richard Strauss with soprano Jessye Norman. Mr. Masur made his American debut while on tour with the Leipzig Gewandhaus Orchestra during the 1974-75 season; he returned to this country with the Leipzig Gewandhaus in the spring of 1981 and again in the fall of 1982. In the years following his American debut, Mr. Masur appeared with the Toronto Symphony, the Dallas Symphony, of which he was principal guest conductor, and the Cleveland Orchestra. Following his first Boston Symphony appearances in February 1980, he went on to conduct the San Francisco Symphony that same season, and he made his New York Philharmonic debut during that orchestra's Romantic Music Festival in June 1981. In recent seasons he has also appeared with the Chicago Symphony and the Philadelphia Or-

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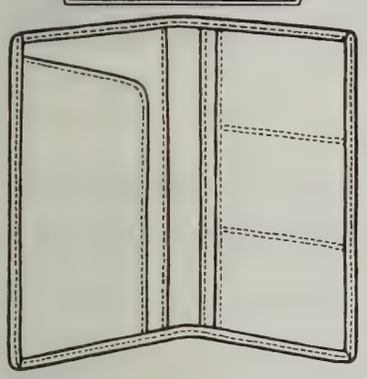
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chestra, and he has also returned regularly to San Francisco.

In his numerous guest appearances with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, Mr. Masur's widely varied programs have included music of Mozart, Hindemith, Strauss, Tchaikovsky, Beethoven, Britten, Prokofiev, Brahms, Paganini, Kodály, Cimarosa, Liszt, Stravinsky, Haydn, Bartók, Weber, Schumann, Shostakovich, Mussorgsky, Franck, Respighi, and Ravel. He leads five programs at Tanglewood this summer and returns to Boston for four programs during the orchestra's 1984-85 subscription season.

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Charles Kavalovski



Charles Kavalovski, the Boston Symphony Orchestra's principal horn, joined the orchestra during the summer of 1972. Formerly principal horn of the Denver Symphony, he holds a doctoral degree in physics from the University of Minnesota. Before turning to music as a career, he taught and did research at leading universities, including the Massachusetts Institute of Technology. Mr. Kavalovski is currently adjunct professor of both music and physics at Boston University, a faculty member at Tanglewood's Berkshire Music Center, and a member of the Boston Symphony Chamber Players. His solo appearances with the Boston Symphony Orchestra have included music by Mozart, Britten, Bach, and Martin, and, most recently, Robert Schumann's *Conzertstück* for four horns.

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Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, San Francisco, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He has appeared regularly as soloist with the Boston Symphony, and he has conducted the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980, their first tour of Japan in the spring of 1983, and their most recent European tour this past May. He has participated with the Chamber Players in recordings for RCA, Deutsche Grammophon, and Nonesuch; he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish; and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. He is also music director of the Worcester Symphony and artistic advisor of the Baltimore Symphony Orchestra. At the end of the BSO's European tour this September, Mr. Silverstein will relinquish his Boston Symphony position to take up full-time duty as music director of the Utah Symphony Orchestra. He will continue his association with the BSO, however, by teaching at the Berkshire Music Center as an artist-in-residence.

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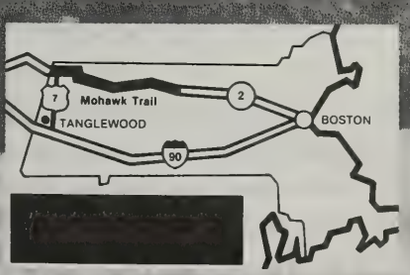
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1984 Festival of Contemporary Music at Tanglewood

Thursday, 26 July—Wednesday, 1 August 1984

Gunther Schuller, Director; Theodore Antoniou, Assistant Director

Thursday, 26 July, 8:30 p.m.: Theatre-Concert Hall
Joel Krosnick, cello, and Gilbert Kalish, piano
Works by Arthur Berger, Tod Machover, George Crumb, and Ralph Shapey

Saturday, 28 July, 1:30 p.m.: Tent
Festival Preview with Gunther Schuller, Director of Contemporary Music Activities at the Berkshire Music Center; John Harbison, Composer-in-Residence at the Berkshire Music Center; and Steven Ledbetter, Boston Symphony Orchestra Director of Publications

Saturday, 28 July, 2:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Laura Clayton, Karl Aage Rasmussen, Paul Lansky, and John Harbison

Sunday, 29 July, 2:30 p.m.: Shed
Boston Symphony Orchestra
Edo de Waart, conductor
Concert including John Harbison's Symphony No. 1 (commissioned by the Boston Symphony Orchestra for its centennial)

Sunday, 29 July, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Wolfgang Rihm, Ivan Tcherepnin, Lee Hyla*, and Louis Andriessen

Monday, 30 July, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Theodore Antoniou, conductor
Works by Witold Lutoslawski, Harrison Birtwistle, Ronald Perera, and Paul Hindemith

Tuesday, 31 July, 8:30 p.m.: Theatre-Concert Hall
Rafael Druian, Joseph Silverstein, and Joel Smirnoff, violin; Edwin Barker, double bass; Benjamin Pasternack and Yehudi Wyner, piano
Works by Harold Shapero, Joan Tower, Gunther Schuller, Ellen Taafe Zwilich, and Hans Werner Henze

Wednesday, 1 August, 8:30 p.m.: Theatre-Concert Hall
Berkshire Music Center Orchestra
Gunther Schuller, conductor
Works by George Walker*, Todd Brief, John Harbison, and Nikos Skalkottas

*commissioned by the Berkshire Music Center for this Festival; first performance

All events except the Joel Krosnick-Gilbert Kalish recital on 26 July and the Boston Symphony Orchestra concert on 29 July, both of which require Berkshire Festival Tickets available at the Tanglewood box office, are free to Friends of Music at Tanglewood and open to the public for a $5 contribution at the Main Gate ($6 on 1 August).

1984
Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Thursday, 26 July at 8:30

JOEL KROSNICK, cello
GILBERT KALISH, piano

BERGER — Duo for cello and piano (1951)
- Poco Adagio
- Deliberamente

MACHOVER — *Electric Etudes*, for cello and computer electronics (1983)

INTERMISSION

WEBER — Five Pieces for cello and piano, Opus 13 (1941)
- Animato
- Allegretto
- Largo
- Largamente
- Alla marcia

CRUMB — *Processional*, for solo piano (1983)

SHAPEY — *Evocations II*, for cello, piano, and percussion (1979)
- Maestoso
- Spiritoso
- Cadenza: Rubato-bravura

with GORDON GOTTLIEB, percussion

This concert is part of the 1984 Festival of Contemporary Music at Tanglewood sponsored by the Berkshire Music Center and continuing through 1 August.

Baldwin piano

NOTES

Arthur Berger
Duo for cello and piano (1951)

Arthur Berger was born in New York on 15 May 1912. He has been active as composer, teacher, and critic. After earning a bachelor's degree at New York University, he studied with Walter Piston at Harvard, where he earned his M.A. The range of influences on his music has steadily expanded, as he has worked his way through the styles of Stravinsky, Milhaud, Schoenberg, and Piston, among others, always drawing from them what he found to be congenial, always remaining personal, firmly controlled, and engaging. From the mid-1930s to the mid-1950s, he was active as a music critic of the Boston *Transcript*, the New York *Sun*, and the New York *Herald Tribune*, and he has contributed articles to many periodicals. His journalistic experience demonstrated a rare ability to write seriously about serious music in a comprehensible and engaging manner. His book *Aaron Copland* remains the best piece of writing about Copland's music. On the more purely technical side of musical journalism, Berger was a co-founder of *Perspectives of New Music*. Berger also taught for many years at Mills, Harvard, Juilliard, and Brandeis. His oeuvre is not large, but it is of high quality. For the last quarter-century he has sacrificed quantity of output to stylistic independence, feeling the need to "derive new constraints and assumptions" for each work.

His earlier works were composed in an idiom essentially diatonic, though with an intense concern for musical space, both vertical and horizontal. By the early 1950s he was composing music in which chordal elements were displaced by octaves or exploded into fragments, so that the effect was less diatonic than formerly. Milton Babbitt wittily described Berger's Duo for cello and piano as "diatonic Webern," though this *bon mot* does not sufficiently emphasize the personal character of Berger's music.

Regarded as one of his most significant works, the Duo was composed in 1951 on a commission from LADO, the Ladies Auxiliary of the Doctor's Orchestra. In



their honor, Berger embedded the acronym of the organization's name into the score of the Duo by using a pronounced rhythmic motive based on the skip of a tenth from *A* to *C* (LA-DO). The piece is intensely contrapuntal, with intricate dialogue between the two protagonists in a style sounding quite tonal. The two movements are played with scarcely a pause, and both employ the leap of a tenth as part of the thematic material. A *misterioso* section with cello pizzicatos leads to the sportive rhythmic counterpoint of the close.

—Steven Ledbetter

Tod Machover

Electric Etudes, for cello and computer electronics (1983)

Tod Machover was born in New York City in 1953; he received his bachelor's and master's degrees from Juilliard. He has also studied at the University of California at Santa Cruz and Columbia University, as well as MIT and Stanford, where he worked in computer music. His principal teachers have included Elliott Carter, Roger Sessions, and Luigi Dallapiccola. Currently he is Director of Musical Research at IRCAM (Institut de Recherche et Coordination Acoustique/Musique) in Paris. Mr. Machover is also a cellist, a fact that will become evident in a performance of *Electric Etudes,* which he composed for Joel Krosnick. The composer himself gave the first performance in Paris last December and recently performed it again as part of the arts festival connected with the Olympics in Los Angeles.

—S.L.

The composer has provided the following commentary:

Electric Etudes is broken up into six pieces of increasingly greater length. The set lasts about 25 minutes, but certain of the etudes can be played as separate pieces, or as sub-groups with other of the etudes. Even so, the set is considered one organic whole. Besides the solo cello, there is a two-track tape generated by computer and a set of live electronic modules (Buchla 300) that transform the cello sound in concert. The use of electronics in this piece serves as an extension and "amplification" of the cello presence, sometimes by distorting or modifying more or less normal cello sounds and sometimes by creating transitions to highly complex timbres that seem far removed from (but always related to) ordinary instrumental playing. All of the electronics were realized using state-of-the-art technology at IRCAM.

Each Etude has a distinct musical form and personality, explores a different area of contemporary cello technique, and proposes a specific relationship of cello-to-electronics. Etude I is a sort of prelude on the natural harmonic series of the open strings, which is gradually distorted and made more complex. Etude II agitatedly explores the area where pitch, distorted timbre, and colored noise *meet,* all in the upper range of the instrument. No amplification or electronics are present in these first two etudes. These enter in Etude III: the cello plays the basic harmonic structures of the piece with many different timbres, all evolving gradually one to the other. This sound is sent through an increasingly complex series of live electronic transformations, which expand and enrich the cello spectrum. At the point where the cello part becomes simplest (D octaves building to a Bartók pizzicato), the tape enters for the first time to introduce a rich pedal on D one

octave lower than possible on the cello. This pedal becomes the basis for Etude IV, which is, in a sense, an "electronics" solo. The complex spectrum of this low pedal is gradually decomposed, so that the listener meditatively becomes aware of the increasingly varied and irregular activity at the *interior* of this sound. The cello, playing a sort of obbligato accompaniment, is transformed electrically to produce a fusion that creates the illusion that this complex sound is emanating from its physical body. Etude V is the slow-movement cello solo, a gentle melodic rhapsody of considerable timbral complexity. The tape comments, shades, complements, and generally weaves in and out of the continuous cello line. Etude VI is the most complex of the set and presents the fullest dramatic form. Rhythmic repeated notes are mirrored and splintered electronically, leading to a section where all previous material is juxtaposed in a rich kaleidoscope of sound. This near saturation leads to a moment of static calm before the final climax, a romantic singing cello melody, with tape accompaniment, that recaps all of the melodic and harmonic material of the piece to a dramatic conclusion. A short denouement moves backwards through the other etudes, and the piece ends with an insistent, open, low C, as it opened.

I have tried in *Electronic Etudes* to expand the scope of the cello, both with new technique and "wild" sounds, and by using computer electronics, but the goal has always been to do this for the purpose of a sustained and coherent musical expression. Form, gesture, melodic and harmonic material (in more or less that order of importance) are at the basis of my compositional language. At another level, my impulse has been to create from a single, simple sound (low C) an entire complex world, to observe it live, expand, and then die quickly away.

Electronic Etudes (which was written for Joel Krosnick) is a companion piece to, and, in a sense, a preparation for, a larger work commissioned by the French government (Commande d'Etat) for the Itineraire Ensemble. This work, *Spectres Parisiens*, for twenty-three instruments and electronics, was premiered in May 1984 in Paris.

—Tod Machover

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Ben Weber
Five Pieces for cello and piano, Opus 13 (1941)

Ben Weber was born in St. Louis, Missouri, in 1916 and died in New York in 1979. He began studies in medicine, at his parents' wish, but eventually shifted to music. Though essentially self-taught as a composer, he was influenced to work in the twelve-tone idiom through discussion with pianist Artur Schnabel (who used it himself when composing) and a visit to Arnold Schoenberg. His musical language is generally contrapuntal and complex in texture. The Five Pieces were composed in 1941, when the composer was only twenty-five. Already he was using the techniques and the essentially expressionistic musical language that he would continue to refine for the rest of his life. Each of these pieces is a brief, aphoristic statement in a single musical tempo. The music is constructed with triads, though using the twelve-tone approach, but with emotional restraint swept away in an exuberant outburst of energy. Joel Krosnick has remarked about this work:

> The language of these pieces is one of the most sophisticated I've seen from the particular period in which it was composed. The music is abstract—events are not consecutive inasmuch as ideas that would seem to go together do not; rather, they are displaced throughout each composition. This separation of materials, the isolation of bits of musical matter, reminds me of the music of Anton Webern, though Ben Weber's piece was composed several years before Webern was "discovered" by American composers.

—S.L.



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George Crumb
Processional, for solo piano (1983)

George Crumb was born in Charleston, West Virginia, on 24 October 1929. His principal composition teacher was Ross Lee Finney at the University of Michigan. Crumb is a Professor of Music at the University of Pennsylvania. Gifted with an extraordinary aural imagination, Crumb has become known for his works, whether purely instrumental or vocal-instrumental, that make use of vivid sonorities drawn from unusual instruments or "normal" instruments played in unusual ways. The results may be delicate and haunting or powerful and dramatic. Much of his music has employed number symbolism or other extramusical elements such as the wearing of masks by performers. Recently, however, he has returned to purely abstract instrumental composition, an example of which is *Processional,* receiving its first performance this evening.

—S.L.

The composer has supplied the following commentary:

Processional was composed in 1983 for Gilbert Kalish.

Like much of my music, this work is strongly tonal, but integrates chromatic, modal, and whole-tone elements. The descending six tones stated at the beginning present the basic harmonic cell, subsequently elaborated by varied cluster combinations and permutations. Although *Processional* is basically a continuum of sustained legato playing, the tiny melodic fragments (which intermittently emerge and recede) provide contrast in articulation. The formal design of the work is closely linked to its dynamic curve.

I think of *Processional* as an "experiment in harmonic chemistry" (Debussy's description of his *Images* for piano)—the music is concerned with the prismatic effect of subtle changes of harmonic color and frequent modulation. I felt no need for the resources of the "extended piano" and limited myself to the contrasts of color and texture available through the conventional mode of playing on the keys.





The title was suggested by the music's obsessive reiteration of pulse (*"sempre pulsando, estaticamente"*) and broad "unfolding" gestures. Perhaps the music suggests more a "processional of nature" rather than any sort of festive or sombre "human" processional?

—George Crumb

Ralph Shapey
Evocations II, for cello, piano, and percussion (1979)

Ralph Shapey was born in Philadelphia on 12 March 1921. Trained first as a violinist, he later became active as a conductor. His principal composition teacher was Stefan Wolpe. As a conductor he is particularly known for his support of other composers through the performances of the Contemporary Chamber Players of the University of Chicago, of which he has been director for three decades; he was eventually appointed Professor of Music there. Shapey is a strong-willed man with no interest in being diplomatic, who, for a time, beginning in 1969, refused to allow performances of his music as a protest "against all the rottenness in the musical world today, and the world in general." He relented in 1976, however, and performances of his music have become more and more frequent. His work received particular recognition in 1982, when he received one of the coveted MacArthur Awards. *Evocations II* was commissioned by Joel Krosnick. The composer's statement about the work is notably concise:

> The work is in three movements: I—Maestoso, cadenza and various other contrasting inner sections; II—Spiritoso; III—Rubato, Bravura and Delicato. As in all of my music it is a one-fabric work. The materials derived from the initial statements go through many metamorphoses. Although the cello is the soloist, there are many times the piano and percussion assume equal roles.

Shapey's style makes idiosyncratic use of the heritage of serialism derived from his teacher Wolpe and through him from Schoenberg; his manner remains "grand" in the sense of high Romanticism, with dramatic gestures and a sense of large-scale form. Portions of *Evocations II* are built of ostinati—repeated rhythmic figures and repetitive harmonies which set up a static section of motionless activity that contrasts strikingly with other sections of greater density. Certain ideas reappear evidently unchanged, yet producing a different effect owing to a new context. "I think about setting sound masses against other sound masses," Shapey has stated. "I'm interested in the relationships between things. Even if an object doesn't change, if you place the object against some other object, there is, I believe, a kind of subtle change." In the first movement, Shapey projects an essentially dramatic character through the alternation of solo and ensemble, of static passages and dynamic ones.

The second movement continues the use of rhythmic ostinati in the piano and percussion as a foil to the freer material in the cello. During the course of the movement, the rhythmic impulses appear to slow down, as if increasing entropy were dissipating the energy of the ostinato. This leads to a cello cadenza featuring multiple stops (playing two, three, or all four strings together), following which the third movement begins in a newly delicate mood. The percussion recalls the repeated rhythmic figures of the earlier movements, but now as from a distance, so that the work can end in tranquility.

—S.L.

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SEIJI OZAWA
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Weekend Prelude

Friday, 27 July at 7

ALEXIS WEISSENBERG, piano

ALL-BEETHOVEN PROGRAM

Sonata No. 14 in C-sharp minor *(Sonata quasi una fantasia)*, Opus 27, No. 2, *Moonlight*

Adagio sostenuto
Allegretto
Presto agitato

Sonata No. 23 in F minor, Opus 57, *Appassionata*

Allegro assai
Andante ma con moto
Allegro ma non troppo

Alexis Weissenberg plays the Steinway piano.

Week V

Notes

Beethoven's most famous piano sonata is also his least typical. Everyone knows the opening strains of the *Moonlight* Sonata—even listeners who have never been to a recital. Like the Fifth Symphony, its opening phrases conjure up an entire world of classical music and become a metaphor for something far more than the piece itself. Part of the work's symbolic effect comes from its nickname—which has nothing whatsoever to do with the composer. Beethoven himself never heard the name. Nor does it have anything to do with the circumstances of composition or the source of inspiration. One oft-repeated anecdote has it that Beethoven was inspired "by the moonlight shining on the waters of Lake Lucerne." Aside from the fact that Beethoven never set eyes on Lake Lucerne, the sonata makes its effect quite fully without such apocryphal tales. In Beethoven's own day, long before the nickname was invented, this sonata became popular at once. Within eight years after writing it, Beethoven expressed to Carl Czerny his irritation that

this one work had achieved so much more popularity than his other sonatas: "They are incessantly talking about the C-sharp minor sonata; on my word I have written better ones!"

At the time of its composition in 1801, though, the sonata was different enough from the norm that Beethoven hesitated to label it simply "sonata." He added the important qualification *"quasi una fantasia"* ("almost a fantasy"), suggesting that, though the work had sonata-like elements, they would be difficult to discern in the fine rapturous play of the composer's imagination. The main feature that impelled Beethoven to use this title seems to have been the unusual sequence of tempos, beginning with a full-scale Adagio rather than a vigorous sonata-form Allegro. (The other work published with the *Moonlight* Sonata in Opus 27, which Beethoven also labelled *"quasi una fantasia,"* also has an unusual sequence of tempi.) And to almost everyone it is that evocative opening movement, Adagio sostenuto, that is the *"Moonlight* Sonata." The movement is undoubtedly striking. It has virtually no melody as such, only a continuous triplet rhythm in the accompaniment and a characteristic dotted-note figure introducing the main phrases. The harmony moves slowly but steadily over extreme distances and tinges the phrases in a richly moving way. Though the analyst can discern elements of sonata form in the movement, it would never strike the casual listener as a "normal" opening for a sonata.

The second movement, in D-flat major (which is simply another way of writing C-sharp major), has the form of a scherzo with contrasting Trio, though it is rather more lyrical than such movements tended to be in Beethoven. The tempo is only Allegretto, a softening of the Allegro that is more likely in such a place. After so much use of relatively slow tempi and the carefully concealed formal seams in the first movement, Beethoven feels the need for a straightforward fast finale with a straightforward formal shape. Here at last, in the Presto, is the fast tempo normally associated with the beginning, and here too the energy level rises to its peak with a volcanic eruption of sixteenth-notes *agitato* that set the character of the entire movement, even of the second theme group, when the broader melody in the right hand is supported by the grumbling and muttering sixteenths in the bass.

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During the summer of 1804 Beethoven spent two months vacationing in Döbling, following his standard practice of passing time in the country during the summer to enjoy the natural beauties as fully as possible while composing. This particular summer, though, he did not work much during the first part of his stay; indeed, he wrote to his brother on 24 July to say, "Not on my life would I have believed that I could be so lazy as I am here. If it is followed by an outburst of industry, something worthwhile may be accomplished." Not long afterward he did manage to accomplish "something worthwhile" in the composition of two of his most famous piano sonatas, the *Waldstein,* Opus 54, and the *Appassionata,* Opus 57. Actually he was still working on his opera *Fidelio* (still called *Leonore* in the composer's mind, though it was in fact finally performed with the title we know today), and the sketches and plans for all the movements of Opus 57 are to be found sandwiched into the plans for the opera's last act.

There is a well-known anecdote regarding the finale of the sonata—one that contributed mightily to the image (propagated endlessly in films) of the way Beethoven worked. His friend Ferdinand Ries, who was with him at Döbling, told of one of their long daily walks.

> He had been all the time humming and sometimes howling, always up and down, without singing any definite notes. In answer to my question what it was he said: "A theme for the last movement of the sonata has occurred to me." When we entered the room he ran to the pianoforte without taking off his hat. I took a seat in the corner and he soon forgot

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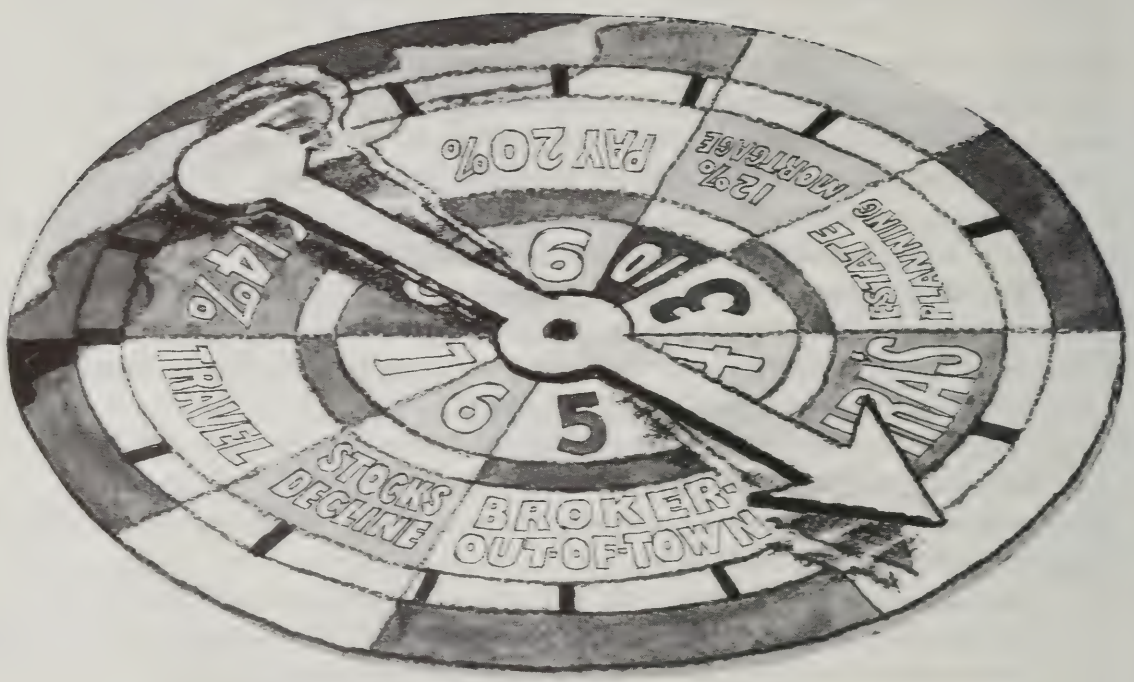
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Phyllis Curtin, Dean, Boston University School for the Arts, and Professor of Voice, School of Music
(Photo: Eugene Cook)

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all about me. Now he stormed for at least an hour with the beautiful finale of the sonata.

Already in August of 1804 Beethoven offered the sonata for publication, but it was not accepted for two years. In the meantime the manuscript underwent an adventure from which it still shows the signs. Beethoven took the manuscript of the sonata with him on an autumn journey to Prince Lichnowsky's in Silesia. His visit ended abruptly when the French officers who were the prince's guests begged Beethoven to play something for them when he was not at all in the mood. One of them jokingly threatened arrest if he did not do as they requested. Beethoven took the threat seriously and stormed out, walking by night to the nearest city and then taking the post carriage back to Vienna. On this journey the weather turned as stormy as Beethoven's spirits. The rain soaked into his trunk, which contained the F minor sonata. Upon arriving in Vienna, Beethoven showed the still-damp manuscript to Count Razumovsky's librarian Bigot and his wife. She, a fine pianist, was struck by the music and carried it over to the piano, where she began to play through it in spite of Beethoven's erasures and corrections and the streaks of ink caused by the rain water. Beethoven, struck with admiration at her ability to decipher the messy manuscript, yielded to her entreaties to give it to her (which he did once it was returned from the publishers). To this day it bears the traces of Beethoven's sodden retreat from Silesia.

According to Czerny, Beethoven considered Opus 57 his greatest sonata. The nickname *Appassionata*, however, does not come from the composer. It was added by a publisher who made a four-hand arrangement in 1838—hence more than a decade after the composer's death. The sonata opens in a hushed mood of mystery with an F minor arpeggio that falls, then rises, and finally pauses after a trill. The mystery deepens with the answer to this gambit, which is in essence a repetition, but one half-step higher, in G-flat. The move upward by a semitone (or its inversion, moving downward) recurs frequently throughout the movement—and the entire sonata. In fact, the echo of the descending figure five steps higher (D-flat to C) inaugurates the explosion that really gets the sonata underway and it comes back at many points—most crucially to bring the original theme back at the recapitulation. The middle movement, a straightforward variation set whose course is easy to follow after the storms of the opening Allegro movement, is itself in the key of D-flat. A rich hymnlike chordal progression in the bass register provides the material for the variations, which grow progressively faster in motion and more elaborate in decoration as they move up to the highest reaches of the instrument. But the end comes as a shock: instead of closing with the expected D-flat chord, Beethoven leaves the movement hanging with the tonic note D-flat in the melody, but harmonized in an unexpected dissonance that will force it to move *down* to C as the chord changes to F minor for the tonic of the last movement. Thus the melodic link D-flat to C not only ties passages together within a movement but actually links the middle movement to the finale. This last Allegro is almost unremittingly stormy, with a nearly nonstop *perpetuo moto* of sixteenth-notes (is this what Ries heard as "howling, always up and down, without singing any definite notes"?); its conclusion is a still more energetic Presto with chords pounded out at great speed before the *perpetuo moto* takes off at a furious headlong pace to the end.

—Steven Ledbetter



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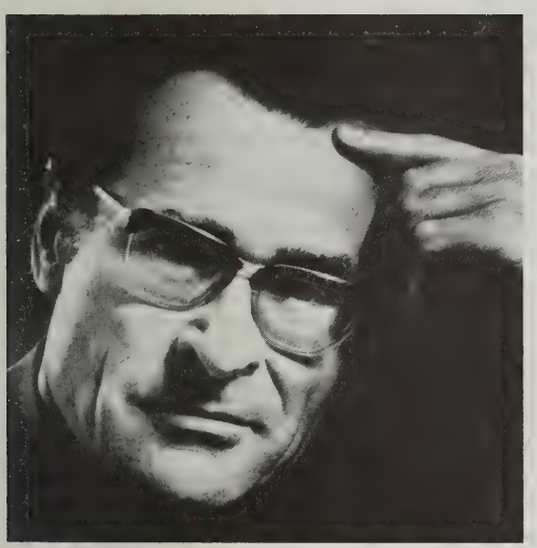
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PLEASE NOTE THAT FOR TONIGHT'S PERFORMANCE OF BEETHOVEN'S NINTH SYMPHONY, THE CONDUCTOR WILL BE STANISLAW SKROWACZEWSKI AND THE TENOR WILL BE JON GARRISON, REPLACING EDO DE WAART AND DAVID RENDALL, WHO ARE INDISPOSED.

Stanislaw Skrowaczewski

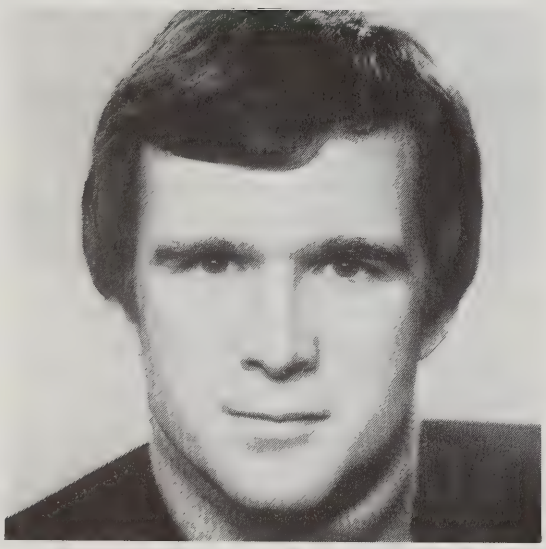


Music director of the Minnesota Orchestra for nineteen years, Stanislaw Skrowaczewski is now principal conductor and musical advisor of the Halle Orchestra in Manchester, England. As a conductor and composer, Mr. Skrowaczewski holds a unique position in today's musical world, and he is distinguished for his interpretation of both the contemporary repertoire and the great Romantic symphonies. Born in Lwow, Poland, Mr. Skrowaczewski began piano and violin studies when he was four, composed his first symphonic work at seven, and made his debut as pianist and conductor at thirteen. When an injury to his hands during a World War II bombing raid terminated his piano career, he turned solely to composition and conducting. A composition student of Nadia Boulanger in Paris after the war and co-founder of the avant-garde group ZODIAQUE, Mr. Skrowaczewski won several composition prizes. By the early 1950s his symphonic works such as Symphony for Strings and *Music at Night* were absorbed into the European repertoire; they were later performed by the orchestras of Philadelphia, Cleveland, New York, and Chicago. His Concerto for English Horn and Orchestra has been recorded by Desto, and his *Ricercari Notturni* won a Kennedy Center Friedheim Award in 1978. In 1946, Mr. Skrowaczewski became permanent conductor of the Wroclaw (Breslau) Philharmonic. During the ensuing years, he served as music director of the Katowice Philharmonic (1949-54), the Krakow Philharmonic (1954-56), and the Warsaw National Orchestra (1956-59). He received first prize in the International Competition for Conductors in Rome in 1956. He made his American debut with the Cleveland Orchestra in 1958, and just a year later he conducted several other major American orchestras, including the New York Philharmonic, the Pittsburgh Symphony Orchestra, and a return engagement in Cleveland—appearances that led to his appointment in 1960 as music director of the Minnesota Orchestra, the post he held until 1979. Since then, Mr. Skrowaczewski has regularly conducted every major orchestra in Europe, the United States,

Canada, Israel, South America, and Japan. He made his opera debut conducting *Fidelio* with the Vienna State Opera in 1964 and his Metropolitan Opera debut with *The Magic Flute* in 1969-70. He has toured in Europe with the Amsterdam Concertgebouw Orchestra, the French National Orchestra, the Hamburg Radio Orchestra, the Warsaw National Orchestra, and the Israel Philharmonic, and he has taken the Philadelphia Orchestra to Latin America and the Cleveland Orchestra to Australia. He made his Salzburg Festival debut with the Vienna Philharmonic in 1967, and he has participated in numerous other European and American festivals, notably those of Vienna, Lucerne, Montreux, Warsaw, and Holland.

Mr. Skrowaczewski's conducting engagements this summer include the Philadelphia Orchestra at the Robin Hood Dell, the Seattle Symphony, the National Symphony, the Detroit Symphony at the Meadow Brook Festival, the Los Angeles Philharmonic at the Hollywood Bowl, and the New York Philharmonic in the New York City parks. Appearances scheduled for 1984-85 include the Minnesota Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Orchestre de Paris, the Vienna Symphony, and the Baltimore Symphony. The Van Cliburn Foundation has invited him to conduct their competition finals in May 1985. Mr. Skrowaczewski first appeared with the Boston Symphony Orchestra in August 1966 at Tanglewood. He made his Symphony Hall debut with the orchestra in December 1967 and has returned to Tanglewood on numerous occasions since then, most recently in July 1973.

Jon Garrison



American tenor Jon Garrison divides his time between opera and oratorio on the major stages of North America and Europe. Highlights of his 1983-84 season have included appearances with the Philadelphia Orchestra, with Speculum Musicae in New York and Washington in a special concert of Elliott Carter's music, and at the Helsinki Festival, as well as operatic performances with the New York City Opera as Nadir and Pinkerton, the Greater Miami Opera as Ferrando, the Portland Opera as Hans in *The Bartered Bride*, Toledo Opera as Nanki-poo, and the Pittsburgh Opera as Romeo. Mr. Garrison made his Metropolitan Opera debut in 1975, his European debut in 1978 at Spoleto, and his New York City Opera debut in 1982 in Gluck's *Alceste*. He has appeared with the Hamburg Opera, Berlin Radio Orchestra, Lyons Opera, at Le Théâtre Châtelet in Paris, and throughout North America with the opera companies of Santa Fe, Houston, Montreal, Cincinnati, New Orleans, Portland, and Pittsburgh. Recent concert appearances have included the San Francisco and Houston symphonies—singing Beethoven's *Missa Solemnis* with the former—the National Arts Centre Orchestra, and the Cleveland Orchestra. His many honors include being chosen personally by Zubin Mehta to be soloist with the New York Philharmonic in the gala concert celebrating Carnegie Hall's ninetieth anniversary in 1981. This July, Mr. Garrison was tenor soloist with Andrew Davis and the BBC Orchestra of London for the European premiere of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial and given its world premiere this past spring in Symphony Hall. Mr. Garrison may be heard as the Evangelist in Bach's *St. Matthew* Passion recorded by Raymond Leppard for EMI records. Recent appearances have included *The Bartered Bride* with Portland Opera and *La traviata* with Cincinnati Opera. Coming up this fall are performances in *Il barbiere di Siviglia* with Montreal Opera, *Don Giovanni* with Florida Opera West, *The Merry Widow* with San Diego Opera, *Die Zauberflöte* with Shreveport Opera, and Benjamin Britten's Serenade for tenor, horn, and strings with Edo de Waart and the San Francisco Symphony. Mr. Garrison makes his Boston Symphony Orchestra debut with tonight's performance of Beethoven's Ninth Symphony.

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Friday, 27 July at 9

EDO DE WAART conducting

BEETHOVEN — Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso
Molto vivace—Presto—Tempo I—Presto —Tempo I
Adagio molto e cantabile—Andante moderato —Tempo I—Andante—Adagio
Presto (Allegro ma non troppo—Vivace—Adagio cantabile—Allegro moderato)—Allegro assai —Presto—Allegro assai—Allegro assai vivace alla marcia—Andante maestoso—Adagio ma non troppo, ma divoto—Allegro energico, sempre ben marcato—Allegro ma non tanto—Prestissimo

FAYE ROBINSON, soprano
DELIA WALLIS, mezzo-soprano
DAVID RENDALL, tenor
LENUS CARLSON, baritone
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JOHN OLIVER, conductor

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NOTES

Ludwig van Beethoven
Symphony No. 9 in D minor with final chorus on Schiller's ode, *To Joy*, for four solo and four choral parts, Opus 125

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. Though one theme from this symphony appears in a sketchbook of 1815 and some sketches for the first movement were undertaken in late 1817 and early 1818, Beethoven only began concentrated work on the score in 1822. It occupied him throughout the following year, and he completed it in February 1824. The first performance took place at the Kärntnertor Theater in Vienna on 7 May 1824 in an all-Beethoven concert that opened with the "Consecration of the House" Overture and included the first hearing in Vienna of the Kyrie, Credo, and Agnus Dei from the "Missa Solemnis" before closing with the new symphony. The deaf composer stood on the stage beating time, but the real conducting was done by Michael Umlauf. The vocal soloists were Henriette Sontag, Caroline Unger, Anton Haitzinger, and J. Seipelt. The first American performance was given by the New York Philharmonic on 20 May 1846 under George Loder, with Mme. Otto, Mrs. Boulard, Mr. Munson, and Mr. Mayer. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, cymbals, bass drum, strings, soprano, alto, tenor, and bass solos, and four-part mixed chorus.

Friedrich Schiller's ode *An die Freude (To Joy)*, written in 1785 and published the following year, spoke directly to the new desire for spiritual freedom and secular reform that followed the spread of Enlightenment ideals to German-speaking countries. Its vision of world brotherhood and its message of reconciliation expressed in quasi-religious terms appealed to the young and idealistic. Almost immediately, composers began setting the text to music—more than forty settings are known, mostly for voice and piano, but also for various choral combinations. In 1793 Schiller received word from a friend in Bonn that a young composer there was undertaking yet another setting of the poem; of the results he anticipated from the twenty-three-year-old Beethoven, the friend wrote, "I expect something perfect, for as far as I know him he is wholly devoted to the great and sublime." If Beethoven did actually complete a musical setting of Schiller's ode in the early 1790s, it has been completely lost. But the notion of working out a musical version of the poem that spoke so strongly to him remained, to reach fruition three decades later in the powerful culmination of his last symphony.

He began work on the symphony—largely in response to an invitation from the Philharmonic Society of London to come to England in the winter of 1817-18 and bring two new symphonies—in the middle of a difficult and frustrating decade during which he composed less than at any other comparable period in his life. He had produced no symphonies after the Seventh and Eighth in 1812; his deafness had become nearly total, and his concern with difficult family matters (a legal battle to win the guardianship of his nephew) distracted his attention. In any case, the work on the new symphonies—he originally planned two, though only one was completed—was slow and difficult. He put the project aside for nearly five years, during which time he composed his last three piano sonatas, the *Missa Solemnis*, the *Consecration of the House* Overture, and the *Diabelli* Variations. When he returned to the symphonic sketches in the summer of 1822,

he still hoped to write two sibling works, but by the following year he had settled on one, a symphony in D minor. By the beginning of 1823, the first movement was substantially finished; the rest was rather fully outlined by the end of the year. But the problem of a conclusion was worrisome; he was torn between two possibilities—a choral finale setting Schiller's ode which would end the D minor symphony in the major key, or a purely instrumental finale which would be largely, if not entirely, in the minor—quite different both musically and emotionally. (In the end, the sketch for the purely instrumental ending was recast and used in the A minor string quartet, Opus 132.) Even when he had definitively decided on the choral finale and had, in fact, invented the familiar hymnlike tune that served as its main theme and substantially composed the instrumental variations that mark its first appearance, he still agonized over the proper way of introducing voices into what was, up to that point, a purely instrumental work. As his amanuensis Schindler recalled: "One day he burst into the room and shouted to me: 'I have it! I have it!' He held his sketchbook out to me so that I could read: 'Let us sing the song of the immortal Schiller'; then a solo voice began the Hymn to Joy."

Beethoven finally settled on a slightly different formulation of the text for the baritone's recitative, but the basic idea remained: disavowal of the past and conscious welcome turning to something new. When actually setting Schiller's poem, Beethoven paid scant attention to literary propriety. He used, in the end, less than half of the text and freely rearranged the parts he did use so as to highlight and underline his musical architecture. Two passages in particular—one beginning *"Freude, schöner Götterfunken"* (the opening line) and the other, *"Seid umschlungen, Millionen"* (from the end of the first stanza)—are projected with

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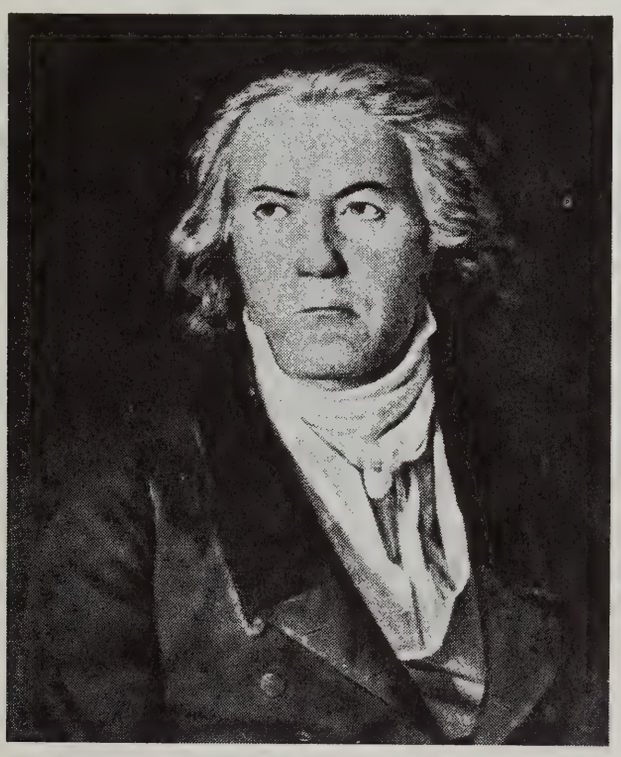
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themes designed to combine fugally and reappear at significant points of musical articulation. This treatment of the text has, on occasion, aroused the opprobrium of critics such as the nineteenth-century Mozart biographer Oulibicheff, who complained that Beethoven treated the sublime excerpts from Schiller's ode like scraps of an Italian opera libretto. Of course, after three decades of considering the poem as a subject for music, Beethoven's treatment far transcended a simple musical setting of the text designed to project its words from beginning to end. Rather he sought to capture the essence of Schiller's utopian striving for Elysium, something he could better accomplish in a purely musical treatment.

Having solved the problems of composition to his own satisfaction, Beethoven was faced with the task of mounting a performance of his terrifically demanding piece of music. In early 1824 Vienna was in the grip of a Rossini craze that thoroughly disgusted Beethoven, so he offered the first performance of the symphony (and the *Missa Solemnis*) to Berlin. When this became known, Beethoven's friends in Vienna assembled signatures on an open letter to him urging that the premiere be reserved for his own city. Even after Beethoven agreed, the concert turned out to be a matter of constant argument, debate, changes of plan, and threatened cancellation. Beethoven wanted to conduct the entire concert, an embarrassing issue on account of his deafness. The final announcement for the concert simply noted that the composer would "participate in the general direction." At one point during discussions of this matter, Schindler, in a masterful display of tact, suggested, "It would put too severe a strain upon your ears and for that reason I would not advise you to conduct the whole." In the end, Beethoven stood on the stage next to Umlauf, apparently to set the tempi for each movement; he kept on beating time, but the performers had been instructed to pay attention only to Umlauf's beat.



Beethoven at fifty-three as painted by Ferdinand Waldmuller

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von

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welche

morgen am 7. May 1824,

im k. k. Hoftheater nächst dem Kärnthnerthore,

abgehalten wird.

Die dabey vorkommenden Musikstücke sind die neuesten Werke des Herrn Ludwig van Beethoven.

Erstens. Große Ouverture.

Zweytens. Drey große Hymnen, mit Solo- und Chor-Stimmen.

Drittens. Große Symphonie, mit im Finale eintretenden Solo- und Chor-Stimmen, auf Schillers Lied, an die Freude.

Die Solo-Stimmen werden die Dlles. Sontag und Unger, und die Herren Haizinger und Seipelt vortragen. Herr Schuppanzigh hat die Direction des Orchesters, Herr Kapellmeister Umlauf die Leitung des Ganzen, und der Musik-Verein die Verstärkung des Chors und Orchesters aus Gefälligkeit übernommen.

Herr Ludwig van Beethoven selbst, wird an der Leitung des Ganzen Antheil uehmen.

Die Eintrittspreise sind wie gewöhnlich.

Die Logen und gesperrten Sitze sind am Tage der Vorstellung an der Theaterkasse, in der Kärnthnerstraße Nro. 1038, im Eckhause beym Kärnthnerthore, im ersten Stocke, zu den gewöhnlichen Amtsstunden zu haben.

Freybillete sind ungültig.

Der Anfang ist um 7 Uhr Abends.

Announcement for the first performance of Beethoven's Ninth Symphony

Even the content of the program was a matter of dispute. Beethoven wanted to open with the *Consecration of the House* Overture and continue with a complete performance of the *Missa Solemnis* before closing with the new symphony. The problems with that plan were not only musical—the length and difficulty of the two major works in particular—but also legal. Church authorities declined to permit the performance of liturgical music in the unsanctified precincts of a theater. In the end, only excerpts from the Mass were performed—the *Kyrie*, *Credo*, and *Agnus Dei*—and they were billed as "Three Grand Hymns with Solo and Choral Voices."

The performance itself can hardly have been technically satisfying, given the novelty and difficulty of the music. But the crowded house responded with enthusiasm, even breaking into applause at the unexpected entry of the timpani in the middle of the scherzo. The familiar accounts of the applause and Beethoven's oblivion to it have been told in various ways by the participants, but it remains one of the most touching images of the concert—indeed, of Beethoven's life. Stories differ as to whether it occurred at the end of the scherzo or of the entire performance, but Thalberg, whom Beethoven's biographer Thayer interviewed in 1860, recalled it this way (from Thayer's notes of the interview):

> Beethoven was dressed in black dress-coat, white neckerchief, and waistcoat, black satin small-cloths, black silk stockings, shoes with buckles. He [Thalberg] saw after the Scherzo of the 9th Symphony how B. stood turning over the leaves of his score utterly deaf to the immense applause and Unger [the alto soloist] pulled him by the sleeve, and then pointed to the audience when he turned and bowed.

For much of the rest of the century the Ninth was considered something of a

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biological sport, almost an aberration in Beethoven's work. Arguments raged as to the appropriateness of concluding a purely instrumental work with the sudden, late appearance of voices thus turning (so it was said) a symphony into a cantata. Part of the reason for such discussions, of course, was the implied ranking of the musical genres: symphonies were "pure" and therefore somehow "greater" than works that depended on a text. In general these debates overlooked the way Beethoven constructed his symphony to move from darkness and gloom to light and joy by means that are entirely congruent with the aesthetic of his other symphonies (the Fifth, of course, comes immediately to mind as an earlier exemplar of tragedy-to-triumph): the first three movements continually reiterate the key of D minor or the other keys that are closely related to the D minor scale (F and B-flat), while the last movement proceeds from those minor-related keys to emphatic projection of the cardinal notes in D major: F-sharp and B-natural. The only difference in this case is that the search is, to some extent, made more explicit through the intervention of Schiller's text and the powerfully evocative addition of the voices representing *"Alle Menschen"* who may experience the reconciliation wrought by the "daughter of Elysium."

The symphony opens with its first theme gradually appearing out of a mysterious introduction hinting at indescribable vastness. No orchestral beginning was more influential throughout the nineteenth century, though no composer ever surpassed Beethoven in the suggestive power of this opening. Throughout the lengthy first movement, filled with a rich cornucopia of musical ideas and developments, we are never allowed to stray for long from the powerful reminder that this symphony is in a minor key, with all of the emotional elements that fact



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conjures up. The brilliant second movement, too, a gigantic, demonic scherzo, remains in the home key of D minor, fiercely reiterating the mood of the first movement. Even the timpani, which play the most prominent solo role in this movement, emphasize the *minorness* of the key. Rather than being tuned in the normal fashion to the tonic and dominant notes (D and A), they are most strikingly tuned to high and low F, the characterizing third degree of the minor scale, thus forcibly recalling, every time they play, that the key is D minor or its close relative F. Here, though, there is an important contrast in the middle section, where, for the first time in the symphony, D major appears projecting a mood of pure, human joy; but it is cancelled by the return of the fugal scherzo.

The slow movement, richly evocative in its delicate lyricism, presents variations on a theme with a welcome warmth of emotion. This was the last of the major thematic ideas in the symphony to come to Beethoven, who was well advanced on the other movements before beginning this one. The key is B-flat, a close relative of D minor; a second, slightly faster theme appears in D major, but the brighter key is never strongly emphasized and finally slips back into the first key. The alternating variation themes become progressively more lush and ornate, sweetly consoling. But at the first sound of the finale, a "fanfare of terror," all sweetness and light is swept away. Beethoven creates a consciously ugly dissonance to introduce his public search for a way to turn the minor-key darkness of the opening movements into major-key affirmation. Cellos and double basses sing an operatic recitative calling up and summarily rejecting themes from each of the earlier movements (though there is an evident tinge of regret in the rejection of the third-movement theme!). In a number of sketches for this section, Beethoven actually wrote words under the bass line, as if the instruments themselves were to sing out the reasons for their rejection of each theme, but in the end he allowed the evident dramatic quality of the melodic line to stand alone. Then a new theme, emphatically major-key (it keeps hinging on the note F-sharp, the characteristic third step of the D major scale), simple, singable, even hymnlike, appears cautiously at first; it is welcomed by the rest of the orchestra, which begins a set of variations. Real progress seems to be underway when all this, too, is swept away by the return of the "fanfare of terror" made even more consciously ugly (Beethoven included every single note of the D minor scale in this chord). Here, at last, the baritone solo intervenes with the words Beethoven composed to introduce Schiller's poem: "Let us tune our voices in more pleasant and more joyful song." And, as the poem unfolds, the music to which Beethoven sets it also solves the problems raised by the earlier movements: the liberating power of joy, its reconciling effect on humanity, are expressed in music that works its way to one of the most powerful affirmations of D major ever composed, Beethoven's sturdy, confident answer to the questions posed by the opening of the symphony.

—Steven Ledbetter

Text and translation begin on page 28.

Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, *To Joy*

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

—*Beethoven*

O friends, not these tones;
Rather, let us tune our voices
In more pleasant and more joyful song.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful
even in death.
Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

As joyously as His suns fly
Across the glorious landscape of the heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder—überm Sternenzelt
Muss ein lieber Vater wohnen.

Be embraced, ye Millions!
This kiss to the whole world!
Brothers—beyond the canopy of the stars
Surely a loving Father dwells.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such ihn überm Sternenzelt!
Über Sternen muss er wohnen.

Do you fall headlong, ye Millions?
Have you any sense of the Creator, World?
Seek Him above the canopy of the stars!
Surely he dwells beyond the stars.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.

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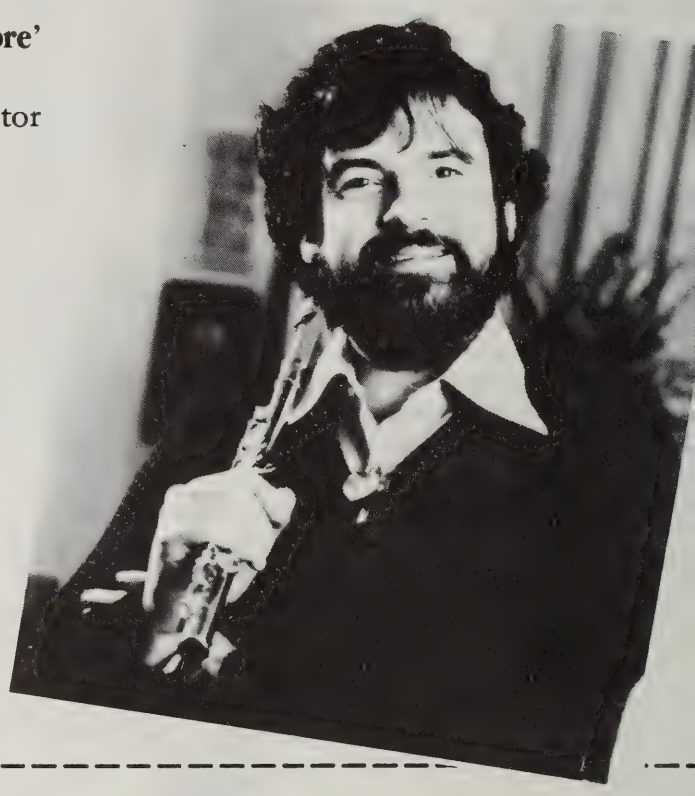
Two drawings of Beethoven, c.1820

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Joel Krosnick



One of the foremost cellists of his generation, Joel Krosnick is active as recitalist, soloist with orchestra, chamber musician, and teacher. He has given widely acclaimed recitals in Europe and America, including eight recent concerts in New York City alone. He has been a guest artist at such American music festivals as Tanglewood, Marlboro, Aspen, and Flagstaff, and he has given master classes at the University of Southern California's prestigious Piatigorsky Seminar, at the San Francisco Conservatory, and at the Berkshire Music Center, among many others. His orchestral performances have included not only the classical cello repertoire but world premieres as well, among them Donald Martino's Cello Concerto and Ralph Shapey's Double Concerto for violin and cello with violinist Robert Mann. As cellist of the Juilliard String Quartet, Mr. Krosnick has been heard in chamber music performances throughout the world. His commissioning, premiering, and exploring new works for the cello has enriched the body of cello repertoire available today. His contribution in the area of new music has focused on such composers as Milton Babbitt, Larry Bell, Susan Blaustein, Elliott Carter, Mario Davidovsky, Peter Maxwell Davies, György Ligeti, Tod Machover, Robert Mann, Donald Martino, Mel Powell, Gerhard Samuel, Roger Sessions, Ralph Shapey, Morton Subotnick, Stefan Wolpe, and Charles Wuorinen. In 1984, Mr. Krosnick embarked on a six-concert series entitled "The Cello: A Twentieth-Century American Retrospective." Dedicated to rarely or not-yet performed, unpublished, or unrecorded works, the concerts are presented in Washington, D.C., by the Library of Congress and in New York at the Juilliard Theater, with each concert surveying previously unexplored cello repertoire of the twentieth century and featuring a new work commissioned specifically for the event.

Mr. Krosnick received his musical training from William d'Amato, Luigi Silva, Jens Nygaard, and Claus Adam. He has served on the faculties of the universities of Iowa and Massachusetts and the California Institute of the Arts, and his discography includes recordings for the CBS, CRI, Nonesuch, and Orion labels. Mr. Krosnick was born and raised

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in New Haven, Connecticut, surrounded by a family of professional and amateur musicians in a home where chamber music was an integral part of life, his mother being a pianist, his father a doctor and violinist, and his brother a violinist currently teaching at the University of Jacksonville, Florida. The family was often joined in performance by prominent members of the Yale musical community, and Joel's early chamber music experience also included the Greenwood Music Camp in Massachusetts, which he attended as a teenager. Mr. Krosnick's other interests include eighteenth- and nineteenth-century English literature—his secondary major subject at Columbia University—cooking, entertaining, and running. He lives with his wife, teacher Dinah Straight Krosnick, and two Australian shepherds in New York City.

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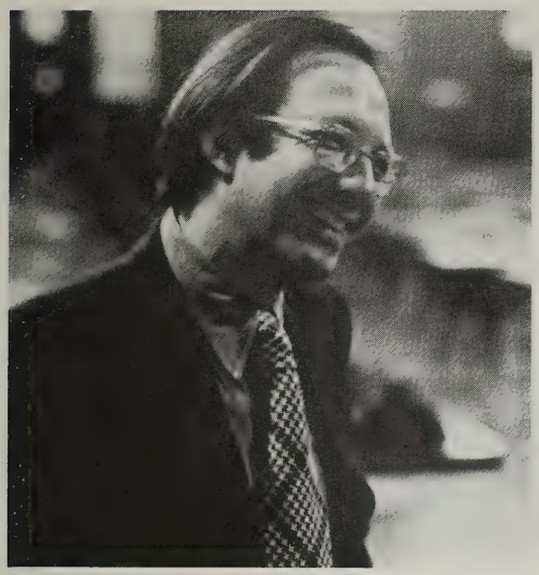
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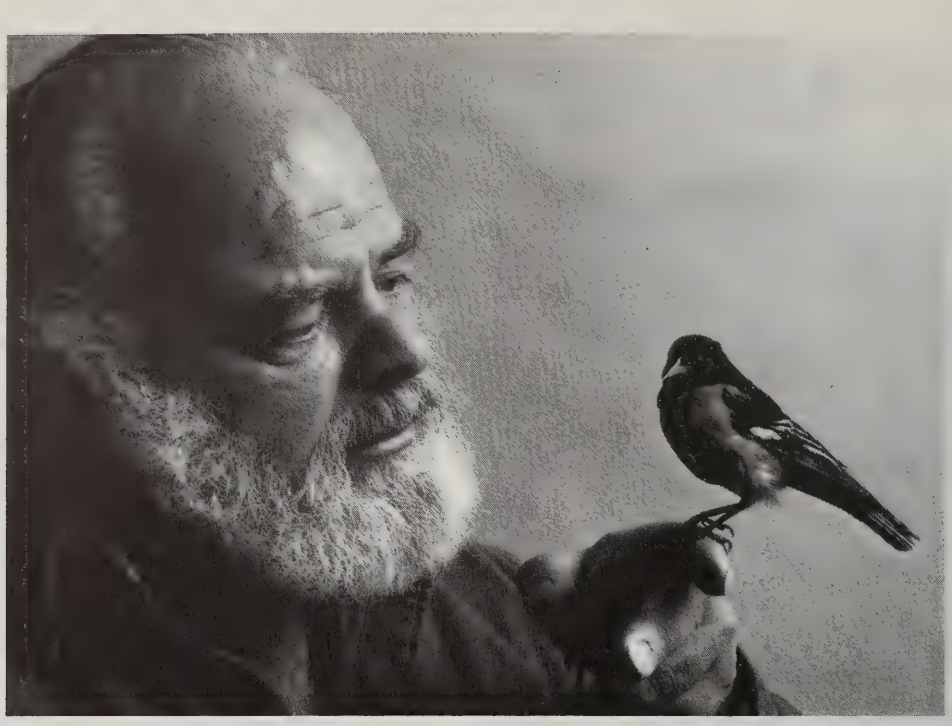
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Gilbert Kalish



Pianist Gilbert Kalish has been internationally acclaimed for his presentation of piano literature spanning the eighteenth century to the present, including new works commissioned and premiered by him. His concert appearances throughout Europe, Asia, New Zealand, and Australia, as well as in the United States, and his many recordings have established him as a major voice in American music. Born in New York and a graduate of Columbia University, Mr. Kalish studied piano with Leonard Shure, Isabelle Vengerova, and Julius Hereford. Pianist for the Boston Symphony Chamber Players since 1969 and for the Contemporary Chamber Ensemble since its inception in 1960, he appears also as guest artist with such renowned ensembles as the Juilliard, Concord, and Tokyo string quartets, the New York Woodwind Quintet, and the Chamber Music Society of Lincoln Center. Mr. Kalish performs widely with the distinguished mezzo-soprano Jan DeGaetani, an artistic collaboration that began as early as 1960, when both singer and pianist were at the threshold of their respective careers.

Mr. Kalish is Head of Chamber Music and Keyboard Activities at the Berkshire Music Center at Tanglewood and Professor of Piano at the State University of New York at Stony Brook. He gives frequent master classes in conjunction with his recitals at leading American universities, and he is also active as a panelist and juror for a number of prestigious piano competitions, among them the Rockefeller Foundation's International American Music Competition, the Naumburg Competition, and the Pro Musicis Competition. With a repertory ranging from Haydn, Schubert, and Brahms through Schoenberg, Ives, Carter, and Crumb, Mr. Kalish's discography of some seventy recordings includes literature for solo piano, songs and Lieder, music for violin and piano, and diverse chamber works. He may be heard on the Arabesque, Bridge, Columbia, CRI, Deutsche Grammophon, Desto, Folkways, New World, and Nonesuch labels. Mr. Kalish first appeared with the Boston Symphony Orchestra in Franz Liszt's *Hexaméron* for six pianos and orchestra in October 1972. His most recent peformances with the orchestra were in Luciano Berio's Concerto for Two Pianos and Orchestra during the 1981-82 season and in Elliott Carter's Double Concerto for Harpsichord and Piano with Two Chamber Orchestras in February 1984.



Photograph by Herb Snitzer

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Alexis Weissenberg



Pianist Alexis Weissenberg has generated excitement throughout the world; he has appeared as soloist with every major orchestra, including the Berlin Philharmonic, the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the New York Philharmonic, the Orchestre de Paris, the Vienna Philharmonic, the Philharmonia of London, and the La Scala Orchestra of Milan. Born in Sofia, Bulgaria, Mr. Weissenberg began his piano studies there and later continued his musical education in Israel, where he made his professional debut at fourteen. He was immediately invited to make a tour of South Africa, then came to America to attend the Juilliard School. Mr. Weissenberg's early influences were Pantcho Wladigueroff in his native Sofia and Olga Samaroff, Artur Schnabel, and Wanda Landowska in America. After a successful tour of Israel, Egypt, Turkey, and South America, he made his American debut with the New York Philharmonic under George Szell. That same year he won the Levintritt International Competition, was invited to appear with Eugene Ormandy and the Philadelphia Orchestra, and launched a United States concert tour. For several years following he made annual tours of America, Europe, South America, and the Near East; then, after a self-enforced ten-year sabbatical in Madrid and Paris, he returned to the concert stage in Paris to thunderous acclaim.

The preferred pianist of many great conductors, Mr. Weissenberg appears regularly with Karajan, Solti, Ozawa, and Giulini, among others. He has appeared at every major music festival, and he is among the most active performers in history. His more than forty recordings for Angel/EMI, RCA, and Connoisseur include the five Beethoven piano concertos with Herbert von Karajan and the Berlin Philharmonic and Chopin's complete music for piano and orchestra with Stanislaw Skrowaczewski conducting the Paris Conservatory Orchestra. He was awarded a gold medal by EMI for the half million sales of his recording of Tchaikovsky's First Piano Concerto. Mr. Weissenberg's 1983-84 season in this country included nine performances in New York City, in addition to recitals in Toronto, Utica, Chicago, and Morristown, New Jersey, and orchestral appearances in Houston and Salt Lake City. He appeared with the Philadelphia Orchestra under Riccardo Muti in both Philadelphia and New York, and he was soloist with Zubin Mehta and the New York Philharmonic. With Muti and the Philadelphians, he recorded the Brahms Second Piano Concerto. Alexis Weissenberg first appeared with the Boston Symphony Orchestra in January 1970 performing the Bartók Piano Concerto No. 2. He has also performed music of Rachmaninoff, Tchaikovsky, Ravel, Chopin, and Beethoven with the orchestra, appearing most recently in October 1982 for Chopin's F minor piano concerto.

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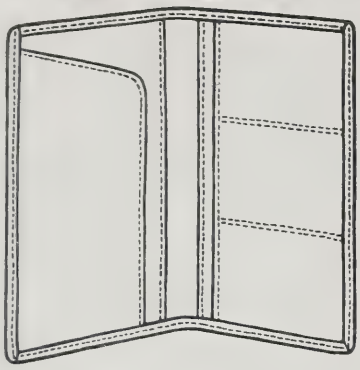
Edo de Waart



Music director of the San Francisco Symphony since 1977, Edo de Waart was born in Amsterdam in 1941. He studied oboe and conducting at the Amsterdam Music Lyceum, and upon graduation he was named associate principal oboist of the Concertgebouw Orchestra. At age twenty-three he won the Dimitri Mitropoulos Conductors Competition and became assistant conductor to Leonard Bernstein at the New York Philharmonic. Returning to the Netherlands, Mr. de Waart was appointed assistant conductor of the Concertgebouw Orchestra. In 1967 he founded the Netherlands Wind Ensemble, and his celebrated recordings with that ensemble quickly brought him international recognition. Appointed music director of the Rotterdam Philharmonic in 1973, he led that orchestra to international renown during a six-year tenure. In 1974 he accepted the post of principal guest conductor of the San Francisco Symphony, becoming music director of that orchestra three years later. As music director in San Francisco, he and his orchestra have received national recognition for adventuresome programming from the American Society of Composers and Publishers. He has established a practice of commissions and premieres each season and two years ago created the "New and Unusual Music" series, which became a model for a composer-in-residence program now in operation with six major American orchestras. Mr. de Waart has also brought to the San Francisco Symphony the nation's first annual Beethoven Festival, the Mostly Mozart Festival, the San Francisco Symphony Youth Orchestra, a restructured San Francisco Symphony Pops season, and a policy of annual touring. He has also established the first long-term recording contract in the orchestra's history, with Philips records. Mr. de Waart will conclude his term as music director of the San Francisco Symphony following the 1984-85 season, when he will become the first music director of the Netherlands Opera.

When not conducting the San Francisco Symphony, Edo de Waart divides his time among the world's great symphony orchestras and opera companies. He has led the Berlin Philharmonic, the Concertgebouw Orchestra, the London Symphony, the Chicago Symphony, the Philadelphia Orchestra, the Boston Symphony, the New York Philharmonic, and the Cleveland Orchestra, and he has conducted at Covent Garden, Bayreuth, the Bavarian State Opera, and the Netherlands Opera. Mr. de Waart has initiated a complete *Ring* cycle with the San Francisco Opera, having conducted *Das Rheingold* and *Die Walküre* last year and *Siegfried* this past June. His many recordings are available on the Philips label. Mr. de Waart has been a frequent guest with the Boston Symphony Orchestra since his first appearance at Tanglewood in 1973; his most recent Boston Symphony engagement was for two programs at Tanglewood in July 1983.

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Faye Robinson



Houston-born soprano Faye Robinson made her Boston Symphony debut in performances of Beethoven's Ninth Symphony under Sir Colin Davis in April 1979. During the 1980-81 season she sang performances of Mahler's Eighth Symphony under Seiji Ozawa's direction in Symphony Hall, Carnegie Hall, and at Tanglewood and also recorded that work with the orchestra for Philips. She returned for performances of Beethoven's Ninth at the beginning of the Boston Symphony's hundredth-anniversary season in October 1981, and she participated in a performance of Beethoven's Choral Fantasy the October following. This past April, Ms. Robinson was soprano soloist in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time* for voices and orchestra, commissioned by the BSO for its centennial. One of the foremost concert artists today, Ms. Robinson has sung with virtually every major orchestra, among them the Concertgebouw, the New York Philharmonic, the Philadelphia Orchestra, the Chicago Symphony, the Cleveland Orchestra, the Los Angeles Philharmonic, and the National Symphony of Washington, D.C. She recently performed the final scene of Richard Strauss's *Daphne* with the Cleveland Orchestra under Erich Leinsdorf and with the National Orchestral Association at Carnegie Hall. Also this season she has sung *Messiah* with the Houston Symphony, Bach's *Ascension* and *Easter* oratorios with Musica Sacra, and Beethoven's *Missa Solemnis* in Frankfurt, Toronto, and Pittsburgh. In July she participated in the London premiere of Sir Michael Tippett's *The Mask of Time* with the BBC Symphony Orchestra under the direction of Andrew Davis. Ms. Robinson's highly successful debut at the Aix-en-Provence Festival in 1974 has led to return engagements in each successive season. She has also performed at the music festivals of Caramoor, Blossom, Saratoga, Chautauqua, Aspen, Ambler, and Israel.

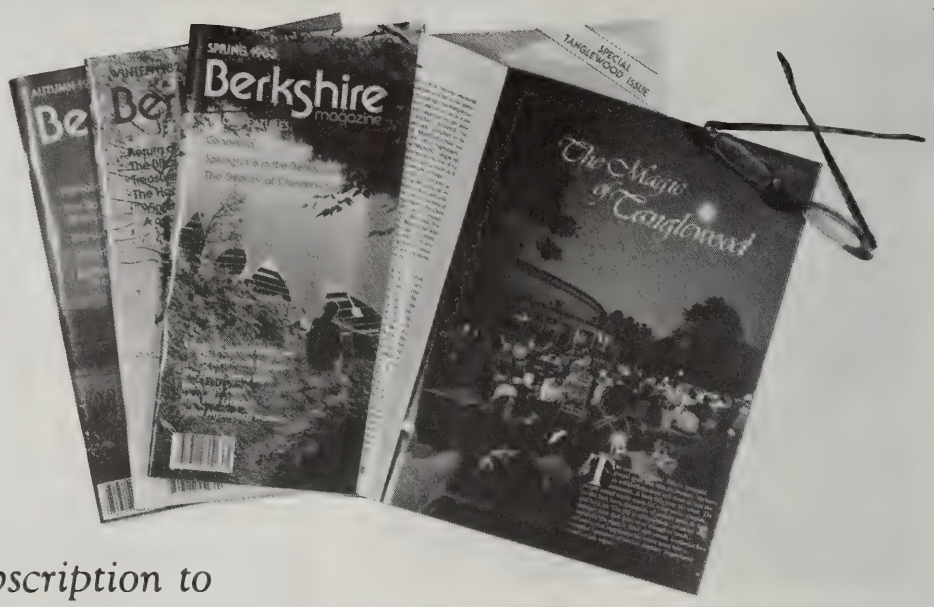
Ms. Robinson's operatic appearances have been highlighted by performances in the major musical centers of Europe and the United States. She has sung leading roles with the opera companies of Vienna, Paris, Hamburg, Frankfurt, Cologne, Munich, Düsseldorf, the Teatro Colon in Buenos Aires, New Orleans, and Philadelphia, and with the New York City Opera. Recent engagements have included *Idomeneo* in

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Madrid, *Luisa Miller* in Bordeaux, *Roméo et Juliette* and *La bohème* at the Paris Opera, and all four heroines in *Les Contes d'Hoffmann* with the Calgary Opera. She returned to the Frankfurt Opera this season for *La traviata* and *Die Entführung aus dem Serail.* Ms. Robinson's highly acclaimed Munich Opera debut as Constanze in *Die Entführung* was in the last opera production to be led by the late Karl Böhm; she made her San Diego Opera debut this past February with her first appearances as Donna Anna in *Don Giovanni.*

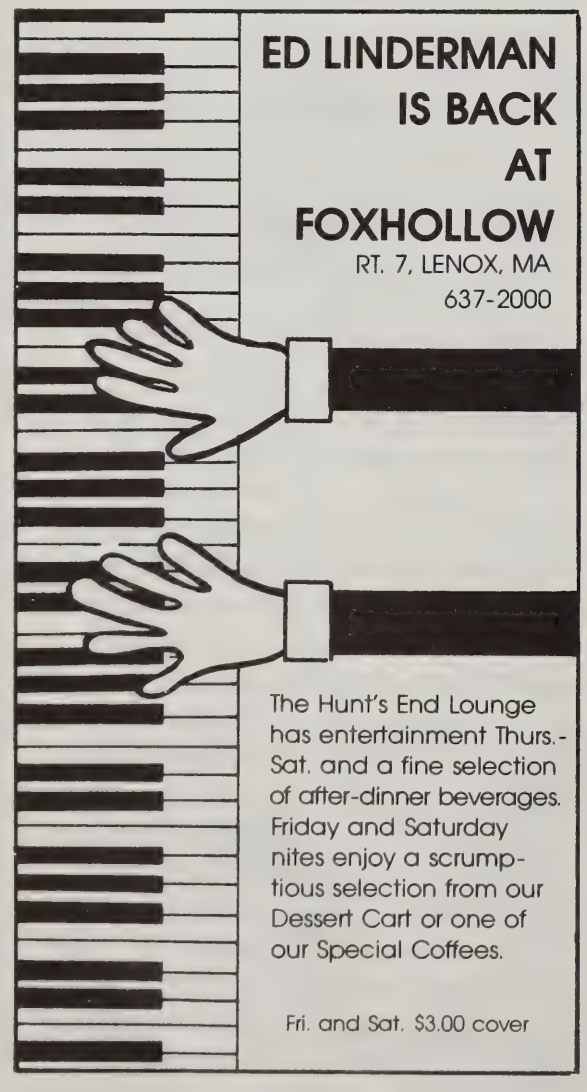
Delia Wallis



Mezzo-soprano Delia Wallis has established an impressive international career in opera, recital, and with symphony orchestras. Since her auspicious debut with the Royal Opera, Covent Garden, at age twenty-two, she has made guest appearances with the leading opera companies of North America and Europe. Ms. Wallis's 1983-84 engagements have included performances in the New York City Opera production of *Cendrillon* and Houston Grand Opera's *Tales of Hoffman;* Mendelssohn's *Elijah* with André Previn and the Pittsburgh Symphony; Octavian in *Der Rosenkavalier* as performed in concert with Erich Leinsdorf and the St. Louis Symphony; Debussy's *La Damoiselle élue* with the Los Angeles Philharmonic also with Leinsdorf; and *Le Bourgeois gentilhomme* with the Seattle Symphony, as well as recitals in Vancouver and Amsterdam and the Boston Opera Company's twenty-fifth-anniversary gala in February. Ms. Wallis made her Carnegie Hall debut in May 1981 in Mahler's Fourth Symphony with Andrew Davis and the Toronto Symphony. Following performances of *Egisto* with Scottish Opera, she sang throughout Scotland and England. During the summer of 1982 she made her San Francisco Opera debut as Sextus in Handel's *Giulio Cesare,* followed by performances as Prince Charming in *Cendrillon.* Other highlights of her career have included Idamante in the Jean-Pierre Ponnelle production of Mozart's *Idomeneo* for the Cologne Opera, the Composer in *Ariadne auf Naxos* and Diana in *Calisto* at the Glyndebourne Festival, and the title roles in *Coronation of Poppea* and *The Merry Widow* with English National Opera. In April 1981 she substituted for Tatiana Troyanos as Octavian in the Opera Company of Boston's production of *Der Rosenkavalier.*

A frequent recitalist, Ms. Wallis has appeared in concert with the Los Angeles Philharmonic, Chicago Symphony, Los Angeles Chamber Orchestra, BBC Symphony, London Symphony, English Chamber Orchestra, Orchestre Symphonique de Montreal, RAI in Rome, Vancouver Symphony, Toronto Symphony, and Baltimore Symphony, under a host of notable conductors, and her festival appearances have included Ottawa, Edinburgh, Aldeburgh, Cheltenham, and Flanders. Her television appearances include the role of Tessa in *The Gondoliers* for the BBC's first color production of a Gilbert and Sullivan operetta, and a CBC broadcast of *Cendrillon* on Canadian television. Her recordings, predominantly for EMI, include *La traviata* with Aldo Ceccato and Beverly

Sills, *Don Carlo* with Giulini, *The Siege of Corinth* with Thomas Schippers, *Mephistofele* with Rudel, *Norma* with Levine, *A Midsummer Night's Dream* with Previn, *Pilgrim's Progress* with Boult, and *Dido and Aeneas* with Colin Davis. The British Ms. Wallis began her career in 1969 with Welsh National Opera following five years of study at the Guildhall School of Music and the London Opera Centre. She currently makes her home in Vancouver, B.C., with her two children and her husband, Gerald Jarvis, who is concertmaster of the Vancouver Symphony Orchestra. This performance of Beethoven's Ninth Symphony marks Ms. Wallis's debut with the Boston Symphony Orchestra.



David Rendall

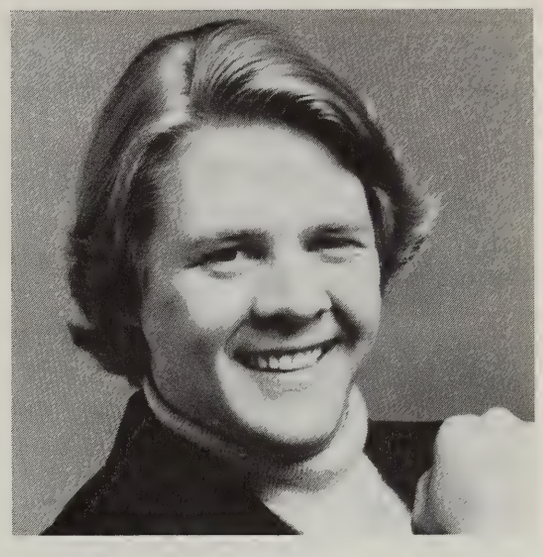


Tenor David Rendall is highly acclaimed at the world's major music centers for his operatic and orchestral performances. Discovered by Herbert von Karajan, he has appeared with the Berlin Philharmonic and the Vienna Philharmonic under von Karajan's direction, and he has performed major roles at the Hamburg Staatsoper, Covent Garden, the Vienna Staatsoper, Paris Opera, Berlin Staatsoper, Munich Staatsoper, and with the companies of Amsterdam, Cologne, Stuttgart, Strasbourg, Buenos Aires, and Caracas. Mr. Rendall has appeared regularly at the Metropolitan Opera and the San Francisco Opera during the past several seasons, and he has also performed with the Santa Fe Opera, Los Angeles Philharmonic, and Chicago Symphony. Mr. Rendall made his Boston Symphony debut in performances of Haydn's *The Creation* under the direction of Seiji Ozawa in October 1982. He rejoined the orchestra and Mr. Ozawa in Symphony Hall and at Carnegie Hall this past January and February for performances of Gustav Mahler's *Das klagende Lied*. Mr. Rendall's recent engagements have also included several performances of *Il barbiere di Siviglia* in South Africa and at the Hamburg Staatsoper, *Così fan tutte* with the

Orchestre de Paris, the Rossini *Stabat Mater* in Palermo, *La bohème* with English National Opera in London, Britten's Serenade for tenor, horn, and strings with the English Chamber Orchestra, and the Berlioz *Requiem* with the Oslo Philharmonic in Norway.

David Rendall has been acclaimed for his characterization of Ferrando in *Così fan tutte,* which he has performed with great success at the Metropolitan Opera, Vienna Staatsoper, Paris Opera, and Cologne Opera. The role of Lensky in *Eugene Onegin* served as his debut role in Santa Fe and was also highly acclaimed at the Hamburg Staatsoper. He sang Don Ottavio in *Don Giovanni* for his San Francisco Opera debut in 1978, and he made his Metropolitan Opera debut in 1980 as Ernesto in *Don Pasquale.* Orchestral highlights of Mr. Rendall's career have included the Mozart *Requiem* with Daniel Barenboim and the Orchestre de Paris, the Verdi *Requiem* under Simon Rattle at London's Royal Albert Hall, and the Bruckner *Te Deum,* which he has performed live and for television with Herbert von Karajan, and which he has recorded with Barenboim and the Chicago Symphony. He has appeared in a BBC television performance of Handel's *Messiah* conducted by Sir Colin Davis, and his recordings include Handel's *Ariodante* for Phonogram and *Così fan tutte* with Frederica von Stade and Kiri Te Kanawa for RCA. Born in London, David Rendall studied at the Royal Academy of Music and later in Salzburg. He made his professional debut in 1975 with the Glyndebourne Touring Opera in *Così fan tutte.* His success there brought him to Covent Garden later the same season for his debut as the Italian tenor in *Der Rosenkavalier,* which he followed with performances as Don Ottavio in *Don Giovanni.*

Lenus Carlson



The young American baritone Lenus Carlson made his Metropolitan Opera debut in September 1974 as Silvio in *Pagliacci.* Since that time, he has distinguished himself in a number of important roles, including the title characters of *Eugene Onegin* and *Billy Budd,* Count Almaviva in *Le nozze di Figaro,* Valentin in *Faust,* Albert in *Werther,* Shchelkalov in *Boris Godunov,* Escamillo in *Carmen,* and Mercutio in *Roméo et Juliette.* He has been associated with Berg's *Lulu* since the Metropolitan Opera's first production of that work in 1976, appearing in January 1979 when the Met offered its first production of the full three-act version. He subsequently returned for performances during the 1980-81 season in both *Lulu* and *Manon Lescaut.* Last season, Mr. Carlson appeared with three important American opera companies: at the Met he sang Guglielmo in a new production of *Così fan tutte,* he made his San Francisco Opera debut as Escamillo in *Carmen,* and he appeared as Marcello in *La bohème* with the Opera Company of Boston. During the 1982-83 season, Mr. Carlson made his Chicago Lyric Opera debut in *Pagliacci,* appeared with Deutsche Oper Berlin as Count Almaviva in *Le nozze di Figaro,* and appeared in *Wozzeck* with the Netherlands

Opera. In addition to recital and orchestral engagements, his current season has included a new production of Richard Strauss's *Capriccio* in Brussels, a return to the Berlin Opera for a number of roles including a new production of *Die todte Stadt*, a return to the Met in *Billy Budd*, and an appearance at the Edinburgh Festival.

Born in Cleveland, North Dakota (population 100), Lenus Carlson sang in church choirs and, inspired by the recordings of Jerome Hines, began vocal lessons at fifteen. He earned his bachelor's degree at Moorhead State College in Minnesota, where he studied voice with Dwayne Jorgenson. Performances with the Minnesota Orchestra under Stanislaw Skrowaczewski helped train him in the oratorio and orchestral repertory, and master classes with such celebrated singers as Eleanor Steber and, at Tanglewood's Berkshire Music Center, Phyllis Curtin, furthered his vocal education. This week's performance of Beethoven's Ninth Symphony marks Mr. Carlson's Boston Symphony Orchestra debut.

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John Oliver, conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Under the direction of conductor John Oliver, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, André Previn, Eugene Ormandy, and Gunther Schuller. This past April in Symphony Hall, the chorus received international attention for its participation in the world

premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial in 1981.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The latest recording by Mr. Oliver and the chorus, on Nonesuch, includes music of Luigi Dallapiccola and Kurt Weill. In addition, the chorus may be heard on the Telarc recording of Beethoven's Choral Fantasy with Seiji Ozawa, the Boston Symphony Orchestra, and pianist Rudolf Serkin.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous other recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand.* Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its seventh season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.



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John Oliver, conductor

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Ingrid Bartinique
Christine F.W. Brigandi
Susan Cavalieri
Nancy H. Chittim
Bonita Ciambotti
Joanne L. Colella
Margo Connor
Lou Ann David
Suzanne T. Dobson
Helen M. Eberle
Susan Rose Edelman
Monica Ernesti
Rebecca Shellman Flewelling
Cecile Ann Hastie
Lois Himml
Lisa J. Hoitsma
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Paula J. Jacobson
Christine Jaronski
Frances V. Kadinoff
Elizabeth J. Kaufmann
Anne M. Keaney
Sharon Kelley
Carol Kirtz
Eve Kornhauser
Gail Marsh
Patricia Mitchell
Maureen T.M. Monroe
Betsy Moyer
Diana Noyes
Fumiko Ohara
Nancy Lee Patton
Jennifer M. Pigg
Charlotte C. Russell Priest
Jamie Redgrave
Lisa Saunier
Joan Pernice Sherman
Carole J. Stevenson
Natasha M. Wei
Rebecca R. Wenninger

Mezzo-sopranos

Maisy Bennett
Karen Bergmann
Christine Billings
Sharon Carter
Rebecca Chamberlain
Judith F. Cobble
Arnalee Cohen
Barbara A. Cooper
Ethel Crawford
Mary A.V. Crimmins
Sara Dorfman
Kitty DuVernois
Mary F. Ellis
Evelyn M. Eshleman-Kern
Paula Folkman
Dorrie Freedman
Dorrie Fuchs
Donna González-Velasco
Thelma Hayes
Donna Hewitt-Didham
Leah Jansizian
Suzanne D. Link
Alison Joan Loeb
Dorothy W. Love
April Merriam
Vanessa M. Ovian
Deborah Ann Ryba
Victoria Salisbury
Linda Kay Smith
M.K. Kamala Soparkar
Julie Steinhilber
Nell Stoddard
Judith Tierney
Lorraine Walsh
Jo Anne Warburton

Tenors

Antone Aquino
E. Lawrence Baker
Ralph A. Bassett
Donato Bracco
William A. Bridges, Jr.
Paul Clark
Michael Conran
Albert R. Demers
William H. DeVane III
Dana Robert Dicken
Reginald Didham
C. Paul Dredge
William E. Good
J. Stephen Groff
David M. Halloran
Dean Armstrong Hanson
George Harper
John W. Hickman
Fred G. Hoffman
Stanley Hudson
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F. Brian McConville
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Dwight E. Porter
Peter Pulsifer
David A. Redgrave
Robert Ruplenas
Stephen Schofield
Barry Singer
Terence Stephenson
Dean Stevens
Mark Wilson
R. Spencer Wright

Basses

Peter T. Anderson
David J. Ashton
J. Barrington Bates
Richard Bentley
Aubrey Botsford
Daniel E. Brooks
James W. Courtemanche
Peter Eldridge Cummings
Agostino M. DeBaggis
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Tanglewood



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Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Saturday, 28 July at 8:30

EMIL TCHAKAROV conducting

WEBER	Overture to *Euryanthe*
BEETHOVEN	Piano Concerto No. 3 in C minor, Opus 37 Allegro con brio Largo Rondo: Allegro ALEXIS WEISSENBERG

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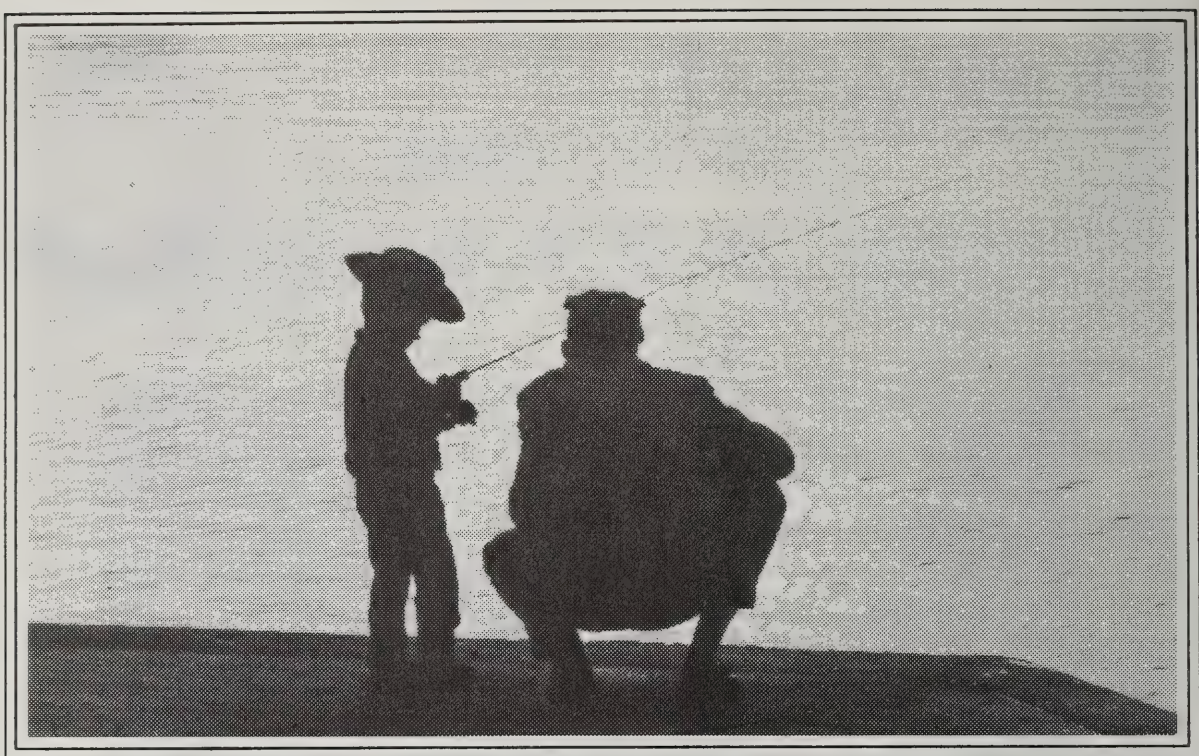
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NOTES

Carl Maria von Weber
Overture to *Euryanthe*

Carl Maria von Weber was born in Eutin, near Lubeck, apparently on 18 November 1786 and died in London on 5 June 1826. He composed his "grand heroic-romantic opera" Euryanthe *to a libretto by Wilhelmine von Chezy in 1822 and 1823; the first performance took place in the Kärntnertor Theater in Vienna on 25 October 1823. The first known performance of the overture in America was given by the New York Philharmonic under George Loder on 15 May 1844. The score calls for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, and strings.*

Following the enormous success of *Der Freischütz,* Weber was eager to continue forging a new path for German opera. In October 1821 he requested a libretto from an acquaintance with literary velleities, Helmine von Chezy. Overruling her protestations that she had never written a theatrical piece, knew nothing about opera, and had not even been to an opera for years, Weber presented her with samples of librettos he admired in order to give her some indication of what he was looking for. Everyone was hoping for a carbon copy of *Freischütz* (theater managers in the early nineteenth century were no different from television executives today!), but Weber was determined to move into higher spheres and to write a serious, through-composed score.

Up until the 1820s, all German operas had fallen into the tradition of the *Singspiel,* literally a "sung play," with spoken dialogue connecting independent musical numbers. Now, all practitioners of the musical theater are intensely aware that the most awkward moment in a show is the instant of transition from speech to song, from "realism" to "artifice," and much of the history of the modern American musical theater consists of inventive ways of getting past that difficult moment. Italian and French opera in the serious genres, at least, had already become completely musical, sung from beginning to end, thus avoiding problems involved in mixing the elevated tone of song with the more casual, often farcical air of dialogue. But in Germany, even operas aiming at the very highest level of ethical tone—*The Magic Flute* and *Fidelio,* for example—were not distinguished in a formal sense from the merest vulgar farce.

Weber was determined to change that. He planned to write music that would run from beginning to end of the work. It is unfortunate that he did not listen to Chezy when she insisted that she was not up to the work, because she was absolutely right. (In fact, her incompetence, which is truly awe-inspiring, was ultimately responsible for the near loss of *two* important compositions: in addition to *Euryanthe,* she wrote the play to which Schubert composed his delightful *Rosamunde* music, but the colossal failure of the play itself meant that Schubert's music went lost for decades until it was discovered almost by accident.) Even when she had sent him a hopeless first draft, Weber did not give up on her, possibly because he felt some pity for her: she had already been through two unhappy marriages and had become, at the age of thirty-four, a pathetic eccentric. In any case, Weber realized that the first draft of the libretto was quite impossible. He consulted other theatrical and literary people, including such estimable figures as Ludwig Tieck, but failed to take such advice as they offered. In the end, even though Act III alone was rewritten eleven times, the result was a tangled

hodgepodge of incidents and insufficiently motivated characters. In fact, no libretto in the history of opera has ever been so vehemently criticized as this one, especially because the high level of imagination of the music makes it quite clear that the work might well have been one of the great dramatic masterpieces under other circumstances.

The essential kernel of the plot is a common one, found in Boccaccio and many other sources: a husband boasts of his wife's fidelity; he is then falsely convinced that she has been untrue; he attempts to avenge his honor by killing her, though she escapes; the false betrayer is discovered and punished; the couple is reunited. In addition to having an old-fashioned plot, the libretto suffers also from absurdly stilted language. And the plot has some gaping holes, the most obvious of which is the fact that the heroine could have cleared up the entire mess when she was first accused but failed to do so for no other reason, it seems, than that the story would end too soon to make a full opera.

But what is important is how the composer reacts in his music, and there is no doubt that Weber produced a rich, colorful, dramatic, and brilliantly evocative score. A recent recording of the entire score makes clear how much has been lost to the theater by the opera's dramatic absurdities. No German composer coming after Weber could write an opera without taking *Euryanthe* into account: the rich use of chromatic harmony, far more daring than any composer of the time had employed; the varied orchestral color; the determination to unify the score, rather than allow it to be a patchwork of independent numbers—all these things pointed the way to the future.

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Phyllis Curtin, Dean, Boston University School for the Arts, and Professor of Voice, School of Music
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As was typical of his practice, Weber composed the overture last. In *Der Freischütz*, the overture had provided something of a dramatic summary of the story to follow: the conflict between good and evil was already laid forth in the music heard before the curtain rose. The overture to *Euryanthe* was not so closely connected to the drama, though it is without doubt a brilliant achievement. Rather than summarizing the opposing forces of the plot, Weber used two themes associated with his hero, Adolar, for the two main themes of the sonata-form overture. Following a fanfare-like statement with rushing string parts, the winds utter Adolar's firm declaration of faith, *"Ich bau' auf Gott und meine Euryanthe"* ("I trust in God and my Euryanthe"); the festive E-flat music associated with the court moves to the dominant, where first violins introduce his love song, *"O Seligkeit, dich fass' ich kaum"* ("O such bliss I can scarcely grasp"). Most of the remainder of the overture simply puts these themes through their paces, though there is an absolutely magical passage in the development section which quotes the music Weber wrote for a ghost scene, with the uncanny orchestral color created by the simple device of having eight solo violins, muted, playing against tremolos in the viola section. A fugato fills the heart of the development and brings about the return of the principal themes and a conclusion of festive brilliance.

—Steven Ledbetter

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Ludwig van Beethoven
Piano Concerto No. 3 in C minor, Opus 37

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. Sketches for Beethoven's Piano Concerto No. 3 appear as early as 1796 or 1797, although the principal work of composition came in the summer of 1800. It may have been revised at the end of 1802 for the first performance, which took place in Vienna on 5 April 1803 with the composer as soloist. Some time after completing the concerto—but before 1809—Beethoven wrote a cadenza, possibly for Archduke Rudolph. The concerto is scored for solo piano and an orchestra of flutes, oboes, clarinets, bassoons, horns, and trumpets in pairs, timpani, and strings.

One morning during the summer of 1799 Beethoven was walking through the Augarten* with Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his home town of London and had stopped in Vienna to look up Haydn, whose favorite he had been during Haydn's London visits a few years earlier. At this time he made the acquaintance of Beethoven. As the two men were strolling through the Augarten early one Thursday morning, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is in any case no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own Piano Concerto No. 3 in C minor, which was, apparently, already in the works—at least in some preliminary way—at the time of the reported incident.

It is misleading to think of the concerto as "Opus 37," a number applied when the work was published four years after composition; it should really be linked with the other compositions of 1799-1800: the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Still, even though it is an early work, the Third Piano Concerto shows a significant advance over its predecessors.

For some reason Beethoven withheld performance of the concerto for three years. When the performance finally took place, it was part of a lengthy concert

In the Leopoldstadt suburb of Vienna, on an island located between the Danube proper and a semicircular man-made arm called the Danube Canal, there is a stretch of open meadowland that was once part of the Imperial hunting preserve. Emperor Joseph II opened it to the public as a garden in 1775, and for nearly half a century the "meadow garden" ("Augarten"* in German) featured, in addition to the usual alfresco pleasures, a rich musical life centered in a concert-hall-with-restaurant built there by the early 1780s. The concerts were held outdoors on summer days, usually on Thursday mornings at the extraordinary hour of half-past seven. Mozart played there in at least one series of concerts, and Beethoven introduced his *Kreutzer* Sonata there; moreover his first five symphonies and first three piano concertos were all regularly featured at the Augarten concerts. (Although the Augarten ceased to function as an important concert location by 1830, there remains even today at least one musical connection: the Vienna Choirboys are housed on the grounds, where they can presumably soak up lingering resonances of Mozart and Beethoven.)

that the composer himself produced to introduce several of his newest works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives);* he also inserted the First Symphony, already becoming a favorite in Vienna, to attract the audience. The performance was to take place on 5 April 1803 in the Theater-an-der-Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio,* which was ultimately produced there. The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., when everyone broke for lunch provided by Prince Lichnowsky, after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the performance, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. Still, audiences were accustomed to sitting through three or four hours of musical performances in those days, though even if they were accustomed to such long performances they can scarcely have been expected to hear three large new compositions in a completely fresh and receptive frame of mind. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have befallen, since he cleared 1800 florins on the event.

Critical response to the concerto at its first performance ranged from lukewarm to cold; in fact, the only thing that really pleased the audience, it seems, was the familiar First Symphony. Even the delightful Second, receiving its first performance, put off the critic of the *Zeitung für die Elegante Welt* with what he perceived as too much "striving for the new and surprising." And in the concerto Beethoven's playing was apparently not up to his best standards. Perhaps he was tired from the strenuous day's rehearsal. Still, the concerto quickly established itself in the public favor. When Ries played the second performance the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."



Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's: that of withholding some tune for the soloist. Invariably Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). Much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

As the orchestral statement proceeds, Beethoven modulates rather early to the secondary key of E-flat (something else Mozart wouldn't have done—he would leave it to the soloist to engineer the appearance of the new key) and introduces the secondary theme. But then, as if suddenly recognizing his *faux pas*, he returns to the tonic major, C, and passes on to the closing thoughts, once again in C minor. The orchestra's definite close on the tonic threatens stasis, but the soloist enters with forthright scales that run directly into the principal theme, whereupon the real forward momentum begins.

The piano exposition restates all the major ideas that the orchestra has already presented but makes the modulation to the new key definitive with an extended closing idea based on the rhythm of the "knocking" motive, which begins to



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grow in prominence. It completely dominates the development section, which intertwines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what had already occurred in the soloist's exposition, but Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the moment. Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas *except* the knocking rhythm. The reason appears as the cadenza ends: Beethoven (following an idea drawn from Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the re-entry of the orchestra, as happens in most classical concertos. But it is *what* the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherworldly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an "oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key of the slow movement before the strings return with definite hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

—S.L.

Richard Strauss
Also sprach Zarathustra, Tone poem for large orchestra, free after Nietzsche, Opus 30

Richard Strauss was born in Munich, Germany, on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He began the composition of Also sprach Zarathustra *in Munich on 4 February 1896 and completed it on 24 August. Strauss himself conducted the Municipal Orchestra of Frankfurt-am-Main in the first performance on 27 November 1896. The American premiere took place in Chicago just over two months later, on 5 February 1897, with Theodore Thomas conducting the Chicago Symphony. The score calls for a large orchestra consisting of piccolo, three flutes (third doubling as second piccolo), three oboes, English horn, two clarinets plus E-flat clarinet and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, two bass tubas, timpani, bass drum, cymbals, triangle, orchestral bells, a deep bell, two harps, organ, and strings.*

Surely no major philosopher has ever had a closer relationship to music and musicians than Friedrich Nietzsche, and no work of philosophy has inspired more musical compositions than his *Also sprach Zarathustra*. Nietzsche was an excellent pianist and an amateur composer as well, having turned out a fair number of choral works both sacred and secular, songs, and piano pieces by his thirtieth year.* And even as late as 1887, when he was forty-three, he published a work for chorus and orchestra entitled *Hymnus an das Leben ("Hymn to Life")* to a text by the woman he once hoped to marry, Lou von Salome. But the central experience in Nietzsche's musical life, reflected in his writings ever after, was his acquaintance with Wagner, whose music at first overwhelmed him totally, to such an extent that he turned the end of his first book, *The Birth of Tragedy out of the Spirit of Music (1872)*, which had begun as a study of the ritual origin of Greek tragedy, into a paean to Wagner's work. Gradually, though, he became disillusioned with Wagner and eventually turned into one of his most outspoken opponents. But in addition to being drawn to some of the musical questions of the day, at least as they reflected his own concerns, Nietzsche was also a source for music in others. His best-known work, *Also sprach Zarathustra* (1883-85), served as the basis for songs by Schoenberg, Delius, Medtner, and Taneyev, as well as larger works by Mahler (Third Symphony), Delius *(A Mass of Life)*, and Strauss, not to mention such lesser-known composers as Diepenbrock, Rezniček, Peterson-Berger, Campo, and Ingenhoven.

Also sprach Zarathustra has an unusually poetic text for a work of philosophy, loosely narrative in character, filled with extraordinary imagery and wordplay. It consists of four parts containing some eighty short sections, each recording the (invented) sayings of Zarathustra ("Zoroaster" to the Greeks) covering all sorts of diverse topics; each section ends with the formula *"Also sprach Zarathustra"* ("Thus

*A scholarly critical edition of Nietzsche's music has been published, and three of his songs have been recorded by Dietrich Fischer-Dieskau as part of a series of eight records surveying *Stilwandlungen des Klavierliedes 1850-1950 (Stylistic Changes in the Piano-Accompanied Song, 1850-1950)* on the imported Electrola label (they are to be found on the disc entitled *Lieder der Neudeutschen* [*Songs of the New Germans*]). Composed before Nietzsche's fateful encounter with Wagner, they reflect primarily the influence of Schumann.

spoke Zarathustra"). From the beginning, Zarathustra speaks of the death of God and man's need to overcome himself, to become the overman,* to break out of the inertia and cultural conditioning that is so much a part of life that it is considered "human nature."

Strauss became acquainted with Nietzsche's work while reading in preparation for work on his first opera, *Guntram*. What interested him most of all was the philosopher's criticism of the established church and ultimately of all conventional religion. Strauss was the last composer who could be called an intellectual, but he made the courageous decision to attempt to deal with Nietzsche's philosophical ruminations as a symphonic poem. Perhaps he was attracted by the beauty of the language in the poem, of which Nietzsche himself said (in his *Ecce Homo)* that it might well be considered a musical composition. But it is one thing to regard a poetic text as being "musical" in some metaphorical sense and quite another to compose music about it!

Strauss's approach avoided what is perhaps the fundamental notion of Nietzsche's philosophy—that the same events will recur eternally on a grand scale—even though that might have lent itself perfectly to a gigantic rondo! He chose, instead, one particular theme of the work, which he described after the first Berlin performance:

*Nietzsche used the German word *"Übermensch"* for his notion of the elevated being who overcomes the finitude of his life *in* this life, not through brute power, but rather (as the root word *"Mensch"* implies) through attaining a superiority in those characteristics that are uniquely human. Shaw's *Man and Superman* popularized an alternative translation of the term, but these days it is too closely associated in our minds with comic book heroes to be of use when discussing Nietzsche or his ideas.

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> I did not intend to write philosophical music or portray Nietzsche's great work musically. I meant rather to convey in music an idea of the evolution of the human race from its origin, through the various phases of development, religious as well as scientific, up to Nietzsche's idea of the *Übermensch*.

For a musical setting of his plan, Strauss conceived one enormous movement that has little in common with the traditional musical forms which, however extended, had been the framework behind such earlier works as *Don Juan* (an extended sonata) or *Till Eulenspiegel* (a free rondo). For *Zarathustra*, Strauss selected a limited number of section titles from Nietzsche's work and arranged them in a way that made possible musical variety and development of material, quite unconcerned that they were presented in an order quite different from the philosopher's: Strauss was, after all, creating a work of music, and was seeking particularly musical means to express the main idea.

The most important of the unifying musical ideas—it comes up again and again—is the use of two keys, C and B, whose tonic notes are as close together as they can be melodically, though harmonically they are very far apart, to represent the natural world on the one hand and the inquiring spirit of man on the other. Time and again these two tonalities will be heard in close succession—or, indeed, even simultaneously. This frequent pairing helps justify the very ending of the work, which has been hotly debated since the first performance.

At the head of the score Strauss printed the opening lines of Nietzsche's prologue, in which Zarathustra observes the sunrise and announces his decision to descend to the world of mankind from the lonely spot high up in the mountains where he has passed ten years. The opening of the tone poem is a magnificent evocation of the primeval sunrise, with an important three-note rising figure in the trumpets representing Nature and the most glorious possible cadence in C (alternating major and minor at first before closing solidly in the major). That trumpet theme is the single most important melodic motive of the work.

Immediately there is a drastic change of mood to the section entitled **Von den Hinterweltlern** ("On the Afterworldly"), the most primitive state of man, which is, to Nietzsche, the condition of those who put their faith in an afterlife rather than seek fulfillment in this life. Gloomy, insubstantial phrases soon introduce an important new theme (heard here in B minor) leaping up, pizzicato, in cellos







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and basses; this theme is used throughout to depict man's inquiring mind. Strauss satirizes those inquiries that lead to religion by quoting the opening phrase of the plainsong *Credo* in the horns and moves into a lush passage of conventional sweetness for the strings divided into sixteen parts.

This leads into **Von der grossen Sehnsucht** ("On the Great Longing"), a passage that appears much later in Nietzsche's book, but its title was so apt for Strauss's plan—to depict man's yearning to move beyond ignorance and superstition—that he uses it at this point. The section is developmental in character, combining the B minor "inquiring mind" motive with the C major "Nature" motive, while casting further aspersions at religion by quoting the *Magnificat* melody as well as the *Credo*. A vigorous new figure rushes up from the depths of the orchestra, gradually overpowering everything else. With a harp glissando it sweeps into **Von den Freuden- und Leidenschaften** ("Of Pleasures and Passions").

This section, in C minor, links man's sensual life with Nature (through the key relationship) rather than his spirit. It introduces a passionate new theme followed by an important motive blared out by trombones and heard frequently thereafter, sometimes identified as the theme of "satiety," representing the protest of those higher elements of spirit against such indulgence. This theme has elements related harmonically to both keys, C and B, and therefore plays an important part in the proceedings. A development of this material, **Das Grablied** ("The Tomb Song"), follows immediately in B minor and related keys.

It dies away into the depths as cellos and basses begin a passage in strict imitation labeled **Von der Wissenschaft** ("On Science"). What could be more scientific than a fugue? And this one begins with the notes of the Nature theme, in C, followed immediately by the three notes of the B minor triad, then continuing to

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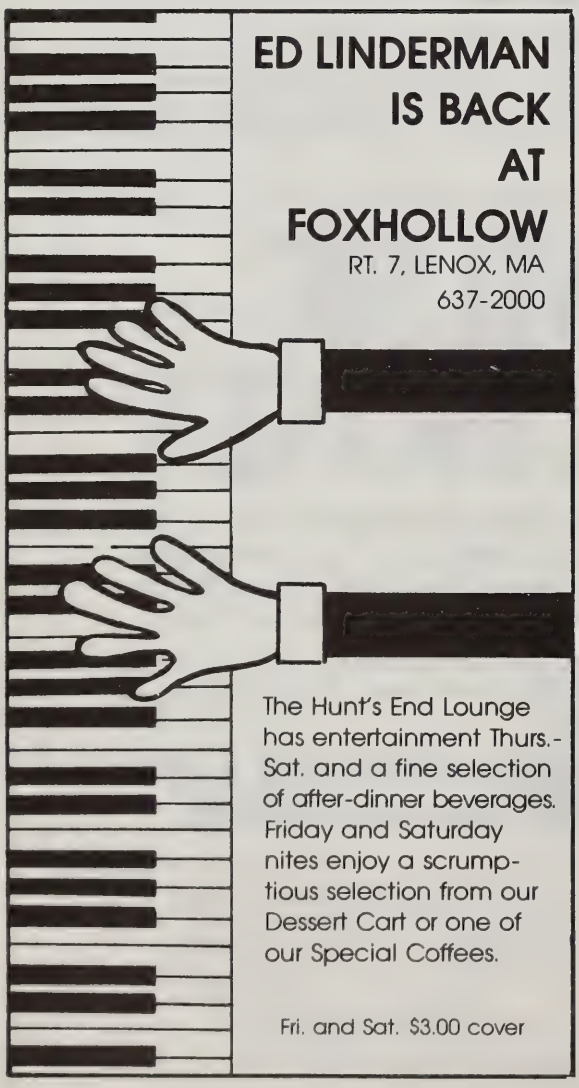
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all the remaining pitches of the chromatic scale. The imitations work the tonality around to B minor again, and a new developmental section gets underway, climaxing in **Der Genesende** ("The Convalescent"), in which vigorous statements of the fugue theme, beginning in the bass, intertwine with the "satiety" theme, leading finally to a powerful C major triple-forte for full orchestra, breaking off into pregnant silence. The next chord? B minor, bringing in an extended new development of several of the major ideas, treated with extraordinary orchestral virtuosity.

This comes to an end in an utterly unexpected way—by turning into a Viennese waltz, and a waltz in C major at that! For this section Strauss borrows Nietzsche's title **Das Tanzlied** ("The Dancing Song"). Here, for the very first time in Strauss's life, he seems ready to take on his older namesakes, the *other* Strausses who were renowned as the waltz kings. And here, already, we can get more than a tiny glimpse of *Der Rosenkavalier,* still some sixteen years in the future. This waltz begins as an amiable and graceful dance with a theme based on the Nature motive, but it soon builds in energy and vehemence, as many of the earlier themes make their appearance, only to be destroyed in turn by the "satiety" motive, which takes over fiercely at the climax of the score (corresponding to a similar climax in the book), as a great bell tolls twelve times.





Strauss marks this passage in the score **Nachtwandlerlied** ("Night Wanderer's Song"), though that word is not used by Nietzsche. The equivalent passage in the book is *"Das andere Tanzlied"* ("The other dancing song"), where a bell peals twelve times and between each of its clangs the poet inserts a line of the poem *"O Mensch! Gib Acht!"* ("O man, take care!"); the entire poem, which was used by Mahler in his Third Symphony, is recapitulated later in the fourth part of Nietzsche's book. Strauss treats the passage as purely instrumental; the bell rings every four measures, ever more softly, as the music settles onto a chord of C major, only to slip, with magical effect, into a gentle, bright B major for the coda, in which the violins present a sweet theme representing "spiritual freedom." It moves delicately up to the heights, in the top strings and woodwinds, to all appearances preparing a conclusion on the B major chord.

Yet this B is softly but insistently undercut by cellos and basses, pizzicato, with the rising three-note "Nature" motive, as if to say: Earth—the natural world—abides in spite of all. Four more times the upper instruments reiterate their chord of B, only to find that the bottom strings repeat the C with quiet obstinacy, finally bringing the work to an end.

Those last measures, *almost* closing in two keys simultaneously, aroused endless discussion when the work was first performed. One Boston critic, Louis Elson, found nothing to admire in the piece, which he characterized as "chaos"; referring to the title of the tone poem, he commented:

> Zarathustra . . . did everything but speak; he had an impediment in his speech which caused him to stutter even the most beautiful phrases. At the end of the work there is a modulation from the key of B to the key of C that is unique, for the Gordian knot is cut by the simple process of going there and going back again. If such modulations are possible, then the harmony books may as well be burnt at once.

But Elson showed no sign of appreciating Strauss's carefully worked out opposition of the two keys throughout the work, which alone justifies that extraordinary conclusion. Indeed, though Strauss admitted to and even explained the literary program that lay at the back of his mind when composing, his artful *musical* development—the interaction between two keys that normally have little relationship to one another, the rich thematic progress creating its own unique pattern of statement and recapitulation, the brilliant scoring—produced a work that really does not need its program for support. It is more likely, in fact, that the better one knows Nietzsche's book, the less useful it is as a guide to the music. At the same time, Strauss's rich invention, lavish display of sheer technique, and imaginative treatment of a basic formal problem provide quite enough to occupy the attention during the performance of this colorful score.

—S.L.

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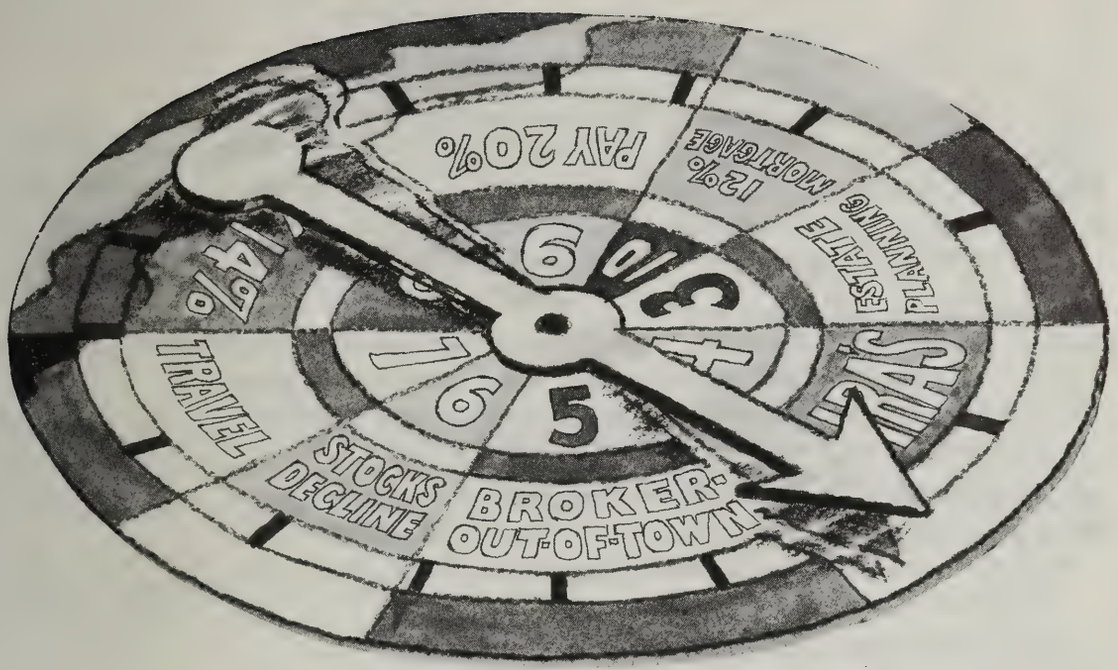
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Thursday, 26 July—Wednesday, 1 August 1984

Gunther Schuller, Director; Theodore Antoniou, Assistant Director

Thursday, 26 July, 8:30 p.m.: Theatre-Concert Hall
Joel Krosnick, cello, and Gilbert Kalish, piano
Works by Arthur Berger, Tod Machover, George Crumb, and Ralph Shapey

Saturday, 28 July, 1:30 p.m.: Tent
Festival Preview with Gunther Schuller, Director of Contemporary Music Activities at the Berkshire Music Center; John Harbison, Composer-in-Residence at the Berkshire Music Center; and Steven Ledbetter, Boston Symphony Orchestra Director of Publications

Saturday, 28 July, 2:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Laura Clayton, Karl Aage Rasmussen, Paul Lansky, and John Harbison

Sunday, 29 July, 2:30 p.m.: Shed
Boston Symphony Orchestra
Edo de Waart, conductor
Concert including John Harbison's Symphony No. 1 (commissioned by the Boston Symphony Orchestra for its centennial)

Sunday, 29 July, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Works by Wolfgang Rihm, Ivan Tcherepnin, Lee Hyla*, and Louis Andriessen

Monday, 30 July, 8:30 p.m.: Theatre-Concert Hall
Members of the Berkshire Music Center Fellowship Program
Theodore Antoniou, conductor
Works by Witold Lutoslawski, Harrison Birtwistle, Ronald Perera, and Paul Hindemith

Tuesday, 31 July, 8:30 p.m.: Theatre-Concert Hall
Rafael Druian, Joseph Silverstein, and Joel Smirnoff, violin; Edwin Barker, double bass; Benjamin Pasternack and Yehudi Wyner, piano
Works by Harold Shapero, Joan Tower, Gunther Schuller, Ellen Taafe Zwilich, and Hans Werner Henze

Wednesday, 1 August, 8:30 p.m.: Theatre-Concert Hall
Berkshire Music Center Orchestra
Gunther Schuller, conductor
Works by George Walker*, Todd Brief, John Harbison, and Nikos Skalkottas

*commissioned by the Berkshire Music Center for this Festival; first performance

All events except the Joel Krosnick-Gilbert Kalish recital on 26 July and the Boston Symphony Orchestra concert on 29 July, both of which require Berkshire Festival Tickets available at the Tanglewood box office, are free to Friends of Music at Tanglewood and open to the public for a $5 contribution at the Main Gate ($6 on 1 August).

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Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Sunday, 29 July at 2:30

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JOHN HARBISON conducting

HARBISON — Symphony No. 1
(commissioned by the Boston Symphony Orchestra for its centennial and supported in part by a generous grant from the Massachusetts Council on the Arts and Humanities)

Drammatico
Allegro sfumato
Paesaggio (Landscape): andante
Tempo giusto

INTERMISSION

STANISLAW SKROWACZEWSKI conducting

BEETHOVEN — Symphony No. 7 in A, Opus 92

Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

This concert is part of the 1984 Festival of Contemporary Music at Tanglewood presented by the Berkshire Music Center and the Boston Symphony Orchestra.

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Stanislaw Skrowaczewski



Music director of the Minnesota Orchestra for nineteen years, Stanislaw Skrowaczewski is now principal conductor and musical advisor of the Halle Orchestra in Manchester, England. As a conductor and composer, Mr. Skrowaczewski holds a unique position in today's musical world, and he is distinguished for his interpretation of both the contemporary repertoire and the great Romantic symphonies. Born in Lwow, Poland, Mr. Skrowaczewski began piano and violin studies when he was four, composed his first symphonic work at seven, and made his debut as pianist and conductor at thirteen. When an injury to his hands during a World War II bombing raid terminated his piano career, he turned solely to composition and conducting. A composition student of Nadia Boulanger in Paris after the war and co-founder of the avant-garde group ZODIAQUE, Mr. Skrowaczewski won several composition prizes. By the early 1950s his symphonic works such as Symphony for Strings and *Music at Night* were absorbed into the European repertoire; they were later performed by the orchestras of Philadelphia, Cleveland, New York, and Chicago. His Concerto for English Horn and Orchestra has been recorded by Desto, and his *Ricercari Notturni* won a Kennedy Center Friedheim Award in 1978. In 1946, Mr. Skrowaczewski became permanent conductor of the Wroclaw (Breslau) Philharmonic. During the ensuing years, he served as music director of the Katowice Philharmonic (1949-54), the Krakow Philharmonic (1954-56), and the Warsaw National Orchestra (1956-59). He received first prize in the International Competition for Conductors in Rome in 1956. He made his American debut with the Cleveland Orchestra in 1958, and just a year later he conducted several other major American orchestras, including the New York Philharmonic, the Pittsburgh Symphony Orchestra, and a return engagement in Cleveland—appearances that led to his appointment in 1960 as music director of the Minnesota Orchestra, the post he held until 1979. Since then, Mr. Skrowaczewski has regularly conducted every major orchestra in Europe, the United States, Canada, Israel, South America, and Japan. He made his opera debut conducting *Fidelio* with the Vienna State Opera in 1964 and his Metropolitan Opera debut with *The Magic Flute* in 1969-70. He has toured in Europe with the Amsterdam Concertgebouw Orchestra, the French National Orchestra, the Hamburg Radio Orchestra, the Warsaw National Orchestra, and the Israel Philharmonic, and he has taken the Philadelphia Orchestra to Latin America and the Cleveland Orchestra to Australia. He made his Salzburg Festival debut with the Vienna Philharmonic in 1967, and he has participated in numerous other European and American festivals, notably those of Vienna, Lucerne, Montreux, Warsaw, and Holland.

Mr. Skrowaczewski's conducting engagements this summer include the Philadelphia Orchestra at the Robin Hood Dell, the Seattle Symphony, the National Symphony, the Detroit Symphony at the Meadow Brook Festival, the Los Angeles Philharmonic at the Hollywood Bowl, and the New York Philharmonic in the New York City parks. Appearances scheduled for 1984-85 include the Minnesota Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Orchestre de Paris, the Vienna Symphony, and the Baltimore Symphony. The Van Cliburn Foundation has invited him to conduct their competition finals in May 1985. Mr. Skrowaczewski first appeared with the Boston Symphony Orchestra in August 1966 at Tanglewood. He made his Symphony Hall debut with the orchestra in December 1967 and has returned to Tanglewood on numerous occasions since then, most recently in July 1973.

1984
Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Sunday, 29 July at 2:30

EDO DE WAART conducting

FAURÉ — *Pavane*, Opus 50

HARBISON — Symphony No. 1
(commissioned by the Boston Symphony Orchestra for its centennial and supported in part by a generous grant from the Massachusetts Council on the Arts and Humanities)

Drammatico
Allegro sfumato
Paesaggio (Landscape): andante
Tempo giusto

INTERMISSION

BEETHOVEN — Symphony No. 7 in A, Opus 92

Poco sostenuto—Vivace
Allegretto
Presto
Allegro con brio

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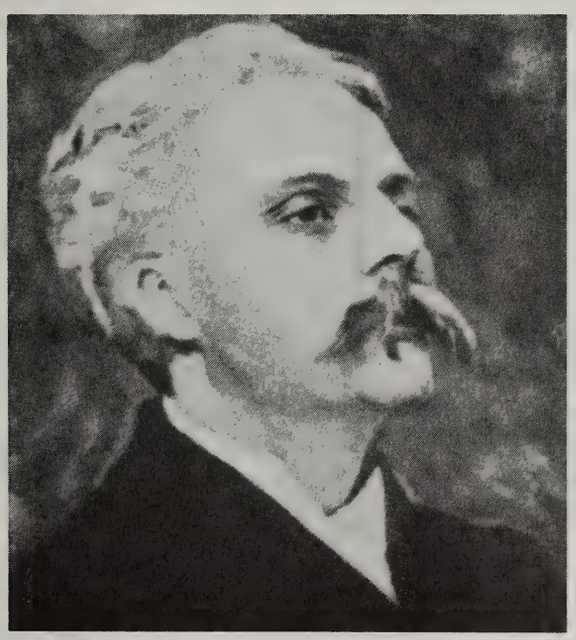
NOTES

Gabriel Fauré
Pavane, Opus 50

Gabriel Urbain Fauré was born in Pamiers, Ariège, France, on 12 May 1845 and died in Paris on 4 November 1924. He composed his Pavane *in 1886 as a purely instrumental work, but added verses by Count Robert de Montesquiou-Fezensac the followiing year. In that form the* Pavane *received its first performance at a concert of the Société Nationale in Paris on 28 April 1888. In 1919 Fauré reused it as part of his one-act ballet* Masques et bergamasques, *Opus 112, a score which contained a number of earlier compositions as well as some new music. The present performance is of the original version, without chorus, and is scored for two each of flutes, oboes, clarinets, bassoons, and horns, plus strings.*

The pavane was a widespread court dance of the sixteenth and early seventeenth centuries; literally hundreds of compositions for solo instrument or ensemble survive from the late Renaissance and early Baroque periods to testify to the popularity of the dance first as an element in social life, later as an abstract musical style. The dance was a stately processional (often used as a sort of "grand march" at the beginning of an evening); couples would move with stately grace around the floor, taking such opportunities for flirting or displaying themselves to others as might be offered by the situation. This promenading character of the pavane has led some scholars to suggest that the name derives from the Spanish *"pavón"* ("peacock"), since the dignity of the dance was supposed to suggest the self-satisfied strut of the peacock with tail spread. The dance is now believed to be of Italian origin. Early publications describe it variously as *"pavana"* and *"padoana"*; these are adjectives meaning "of Padua," so it must be presumed that that north Italian town lent its name for the dance.

Fauré certainly never danced a pavane in his life. But when he composed this delicate and seductive score, he was evidently pleased to think of Arcadian nos-



Gabriel Fauré

talgia, and the score is ripe with the moods to be found in his Verlaine song *Clair de lune,* itself an evocation of Arcadia, which was written the following year. A certain Viscountess Greffulhe suggested that Fauré add a chorus. The text was put together ("crafted" would be too strong a word) by Count Robert de Montesquiou-Fezensac in vapid imitation of Verlaine. That version was performed in Paris almost at once, and the composer wrote of his delight at the textual addition in a way that seems to hint at an intended ballet performance (though no such performance seems to have taken place before 1919, when the *Pavane* was inserted whole into a short ballet called *Masques et bergamasques).* Fauré summarized the whole vision as "delightful: the artfulness and coquetries of the female dancers and the great sighs of the male dancers will singularly enliven the music. If all this wonderful combination of attractive dance with handsome costumes, an orchestra, and an invisible choir comes off, what a treat it should be!" It is hard to share the composer's enthusiasm for the text, but the music has been a favorite treat now for the better part of a century.

The structure of the *Pavane* is simple three-part song form. The opening flute solo is perhaps the best-known tune Fauré ever wrote, delicate and supple. The middle section of the dance provides contrast by means of simple phrases over a bass line of descending whole notes before the opening theme returns, subtly reharmonized, one of the purest examples of Gallic elegance.

—Steven Ledbetter



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John Harbison
Symphony No. 1

John Harbison was born in Orange, New Jersey, on 20 December 1938. He lives in Cambridge, Massachusetts, though for the last two years he was composer-in-residence with the Pittsburgh Symphony Orchestra. In March 1977, the Boston Symphony Orchestra gave the world premiere of his "Diōtima" under the direction of Joseph Silverstein. His Symphony No. 1 was commissioned by the Boston Symphony Orchestra in celebration of its centennial. Harbison composed the work between June 1980 and July 1981, beginning and ending it in Token Creek, Wisconsin, and continuing work during the winter of 1980-81 in Rome, where he was in residence at the American Academy. The score bears the dedication "To Seiji Ozawa and the Boston Symphony Orchestra." The first performances were given on 22, 23, and 24 March 1984 in Symphony Hall, Boston, Seiji Ozawa conducting the Boston Symphony Orchestra. The symphony calls for an orchestra of three flutes (third doubling piccolo and alto flute), three oboes (third doubling English horn), three clarinets (third doubling bass clarinet), three bassoons (third doubling contrabassoon), four horns, two trumpets, three trombones and tuba, a large percussion section of six musicians (playing timpani, tubular bells, marimba, snare drum, two metal blocks, two wood blocks, three tom-toms, vibraphone, two tuned drums, wood drum [two pitches], maracas, suspended cymbals, claves, tambourine, two low gongs, bass drums, temple blocks, and two triangles), harp, and strings.

When John Harbison came to Cambridge in 1956 to attend Harvard University as an undergraduate, he could scarcely have suspected then that Cambridge would become his home. Nor could he have guessed how large and varied a role he would play in Boston's musical life in the years to come. Over the years he has gone away from Boston—to study, to compose, to live in residence as a visiting composer—but he has always returned. In March he came back from Pittsburgh, where he was nearing the end of a two-year stay as composer-in-residence with the Pittsburgh Symphony, to hear the world premiere of his Symphony No. 1, one of twelve works commissioned by the Boston Symphony Orchestra for its centennial. Harbison boasts a wide experience in jazz and concert music. He has conducted the Cantata Singers in the music of Schütz as well as of contemporary composers. He loves the songs of Robert Schumann and of George Gershwin. His interest in music of many different styles and periods has something to do with the "inclusiveness" of his own work, which has often reflected the American vernacular styles as much as it has the ritual and hieratic qualities of Igor Stravinsky, another favorite.

John Harbison grew up in a musical family. His father was a professor of history at Princeton but was also formally trained in composition and wrote music in both serious and pop styles. John absorbed a wide repertory of musical styles already as a child, and he began improvising at the piano before he could even read music. Once he had expressed his evident interest in music, he began formal study of the violin with Peter Marsh and the piano with Mathilde McKinney. During these years he pursued jazz obsessively and began actively composing as well. By the time he was fifteen, a work for trumpet and piano had won a national composition contest. It now amuses him that his teacher at Harvard, Walter Piston, suggested that he give up his ambition to be a composer, since he would clearly never amount to anything.



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Rather than abandoning his ambitions, Harbison broadened his base of activity at Harvard, playing more jazz and gaining experience as a conductor with the Bach Society, a performing ensemble at Harvard the directorship of which is limited to undergraduates. He spent the summer of 1959 as a student in the composition program at Tanglewood, where this summer he is the Berkshire Music Center's composer-in-residence.* At his graduation in 1960, he received an award from Harvard that allowed him to spend a year studying composition in Berlin with Boris Blacher at the Hochschule für Musik. The following summer he continued his conducting studies with Dean Dixon in Salzburg, where he took the first prize in conducting.

During his Harvard years, Harbison had heard a BSO performance of the Third Symphony of Roger Sessions, commissioned for the orchestra's seventy-fifth anniversary. The music fascinated him and convinced him that he wanted to study with Sessions. Thus, when he returned from Europe, he began graduate work in composition at Princeton University, where his teachers, in addition to Sessions, included Milton Babbitt and Earl Kim. He is so knowledgeable about Sessions's music that he has been commissioned to write the article on the composer in the forthcoming *New Grove Dictionary of Music in the United States*. At Princeton he played the viola in the university orchestra, of which he was also the assistant conductor. It was in that ensemble that he met violinist Rose Mary Pederson, whom he married in the summer of 1963, after earning his M.F.A. in composition.

The fall of 1963 marked the first of John Harbison's returns to Boston. He began a five-year position as a junior fellow at Harvard and began also making a place for himself in the wider musical activities of the city, including stints conducting the Contemporary Music Ensemble at Brandeis. He left Boston in 1968 for a year

*He thus joins a rather distinguished list of composers—including Luciano Berio, Mario Davidovsky, Jacob Druckman, and Oliver Knussen—who, having been students in the composition program of the Berkshire Music Center, have come back as composer-in-residence.

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at Reed College, but in 1969 he returned again and took up the position that he still holds at MIT.

Like many composers whose living comes from an academic job, Harbison composes most actively in the summertime, and like many such composers, he goes away from the city. Since Boston has been a home for composers connected to academic institutions from the time John Knowles Paine became a professor at Harvard in the 1870s, the movement of composers to the country once summer vacation comes on is practically a Boston institution. Just to name two other examples with especially close ties to the BSO, George W. Chadwick, for thirty-three years Director of the New England Conservatory, wrote many of the works performed in Symphony Hall during his summers in West Chop, on Martha's Vineyard. Maine-born Walter Piston made his summer pilgrimage to Vermont for many years. John Harbison composes in Token Creek, Wisconsin, on a farm that belongs to his wife's mother. It was there that he started the new Symphony No. 1 and finished it a year later, after working on it during the intervening time in Rome.

Harbison's Boston years have been filled with conducting as well as composing. He built the Cantata Singers to a position of considerable repute in the city's

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concert life with adventurous programming of Baroque music (especially that of Schütz, one of his favorite composers) and of new music. He has been closely connected with the musical activities at Emmanuel Church, as well. It was for the Emmanuel Choir that he wrote his Blake settings, *Five Songs of Experience;* the same ensemble performed and later recorded, under the composer's direction, his cantata *The Flower-Fed Buffaloes.* The Violin Concerto, composed for his wife, received its world premiere there, and Russell Sherman performed the solo part in Harbison's award-winning Piano Concerto at Emmanuel Church this past May. The Emmanuel Wind Quintet has programmed his Quintet for Woodwinds (composed as a Naumburg commission for the Aulos Quintet) so frequently that it has become virtually a standard repertory piece. Harbison has also conducted Collage, the new-music ensemble founded by members of the Boston Symphony Orchestra. And his experience of conducting the Boston Symphony Chamber Players in a performance of *In eius memoriam* by the late Seymour Shifrin had a musical result in the third movement of his symphony (as he explains below).

John Harbison's music is "inclusive." He has grown in an environment that encouraged familiarity with virtually every kind of music imaginable, and he has not been bashful about drawing together gestures or ideas from different musical worlds in his pieces, where the work seemed to call for it. His work has always been expressive, though never with a heart-on-sleeve emoting of personal angst, a mode that simply does not interest him. He much prefers to write music that suggests the catharsis of ritual, and in this respect he clearly resembles one of his favorite composers, Stravinsky. The hieratic, ritualistic aspect is perhaps most evident in the chamber opera *Full Moon in March,* the text of which (adapted from a play by William Butler Yeats) is itself purposely ritualistic. The *Songs of Experience* for solo voices, chorus, string quartet, and percussion adopt the framework of a litany or responsive reading, which is taken imaginatively from such models as the concerted choral works of Heinrich Schütz.

Lincoln Russell



Seiji Ozawa and John Harbison following the premiere of Harbison's Symphony No. 1 at Symphony Hall this past March

The Flower-Fed Buffaloes is perhaps the most direct example of Harbison's ability to reshape elements from the American musical vernacular to his expressive purposes. He was commissioned to write the piece for the centennial of the New York State Bar Association, which requested that he set to music a statement by Judge Learned Hand entitled "The Spirit of Liberty." After pondering the text for a time, Harbison assembled a collection of five texts by Vachel Lindsay, Hart Crane, Michael Fried, and Gary Snyder that provided poetic elaborations of Judge Hand's text, and he obtained the approval of the Bar Association to set those poems as a response to his reading of the original essay. The musical language of *The Flower-Fed Buffaloes* is a fusion of elements from jazz and classical traditions, and it signals its participation in the American experience at every point. The gentle loping triplets that run through the first choral section conjure up immediately visions of a rider on horseback moving past the herds of buffalo. What had become a cliché in countless western films finds a new expressive purpose in Harbison's setting. Later in the same piece his setting of Michael Fried's "Depths"—a dramatic dystopian vision of America at the farthest remove from the gentle pastoral vision of the opening lines or the reconciliation of the conclusion—uses vernacular song in an unusual way. The notes C, D, and F recur over and over as a kind of background impression out of which the actual text bursts. Harbison creates a soft, hazy background, weaving together a series of phrases from well-known songs, all of which begin with those three notes: "I only have eyes for you," "They didn't believe me," "Indian love call," "Always." They have in common also a sense of rightness and affirmation that is broken off dramatically by the interruption of the main text.

Some of Harbison's more recent works have demonstrated an interest in recapturing for the present day certain historical forms that have by no means been depleted of their power. The Variations for violin, clarinet, and piano is perhaps the most "classical" of these works, a large-scale variation set composed after models that served Bach, Beethoven, and Brahms well. The Symphony No. 1 surely falls into this category, too, and it is perhaps worth noting that Harbison has chosen to employ four discrete movements, following a two-hundred-year tradition of symphonic writing, rather than to provide something like a "symphony in one movement" that is quite frequently encountered these days. At the same time, his music continues to draw upon the varied sources both past and present, "popular" and "classical," that have inspired him from the beginning and have made his music both distinctively American and—at the same time—part of the grand tradition.

—S.L.

A Note by the Composer

Symphony No. 1 was commissioned by the Boston Symphony Orchestra for its centennial celebration and is dedicated to the orchestra and its conductor Seiji Ozawa. It began early in the summer of 1980 at Token Creek, Wisconsin, at the time I was finishing a song cycle on Italian texts, *Motetti di Montale*. It was continued in Rome during a Residency at the American Academy, interspersed with work on a Piano Quintet. Fourteen months after its inception, the piece was finished where it was begun, at Token Creek. Just as it felt very right to be working on Italian songs in the mid-west, it was natural to work on this American-accented piece in Italy. I have always found the view from a distance to be clearest.

The first movement originated in a very curious dream. In the cramped quarters of the BSO's Cabot-Cahners Room in Symphony Hall, a group was performing, mainly on metal instruments. Most of the performers were identifiable: few were musicians, those that were played instruments they do not play. When I woke up I was haunted by the metallic harmonies; but it took a while to realize that they were in the public domain—that the "composer" was an inhabitant of my subconscious. As with previous "dream ideas" I felt able to get very close to what I had heard, and recognized the idea as one I was waiting for.

This first idea permeates the whole piece: I thought of it as being like a forge. It gives rise to two immediate consequents, a woodwind refrain and a slow melody for violins and horn. These recur later, much changed by what happens in the main body of the movement, which is marked "*Camminando*" ("At a walking pace"), and consists of a long and volatile tune over a steady bass line. This two-part texture reduces to one part near its arrival point. Although the various elements in the movement seem to remain discrete, they have more in common than their surfaces suggest.

The very brief second movement is the opposite of the first, evanescent, non-declarative, dense in texture but very light in impulse.

Before working on the third movement I was playing Schumann and Gershwin songs. I am not sure why the opening dialogue seems to echo them. This movement was intended as a *pastorale*, but this was altered by the persistent appearance of a low sixth, a presence I did not understand. After a long break during which I worked on my Piano Quintet, I perceived the interval to be the concluding sonority in Seymour Shifrin's *In eius memoriam*, which I had conducted with the Boston Symphony Chamber Players shortly before beginning the symphony. It had become an image for loss whose significance had to be acknowledged to complete the piece. This is done in two ways: first in the stormy course taken by the movement, finally by a brief citation of the Shifrin piece near the close.

The last movement is more baroque than the others, with a ritornello framing episodes of closely related character, and an all-over domination by the principal motives. It moves in a double-time pulsation (urban as opposed to rural?). The music accumulates, in the baroque manner, rather than making peaks and valleys, so that the end point is also the goal point.

—John Harbison

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Ludwig van Beethoven
Symphony No. 7 in A, Opus 92

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He began the Symphony No. 7 in the fall of 1811, completed it in the spring of 1812, and led the first public performance in Vienna on 8 December 1813. The first American performance was given by Ureli Corelli Hill with the New York Philharmonic Society on 18 November 1843. The symphony is scored for pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, plus timpani and strings.

The first performance of the Seventh Symphony, which took place in Vienna on 8 December 1813 at a charity concert which also included the premiere of *Wellington's Victory in the Battle of Vittoria*, Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded at the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer. To tell the truth, it was probably the potboiler *Wellington's Victory,* which concluded the program, that spurred most of the enthusiasm. Wellington, after all, was allied with the Austrians in opposing Napoleon, and a certain degree of patriotic fervor infected the proceedings; moreover the piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert. Beethoven, of course, knew that the symphony was the greater work. He called it, in fact, "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his symphonies 93-101), asking him to use his good offices with a London publisher to sell a group of his works there. And because of the special popularity of *Wellington's Victory* (a popularity which was even more likely in England than in Vienna), Beethoven adjusted his prices accordingly: a London publisher would have the "grand symphony" (the Seventh) for thirty ducats, but the *Battle* Symphony would cost eighty! Those fees do not

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in any way reflect Beethoven's view (or ours) of the relative merits of the two works; he was simply asking what he thought the market would bear.

The new symphony contained difficulties that the violin section declared unperformable during rehearsals; Beethoven persuaded the players to take the music home and practice overnight. The rehearsal the next day went excellently. The composer Ludwig Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired:

> Beethoven had accustomed himself to indicate expression by all manner of singular body movements. So often as a *sforzando* occurred, he tore his arms, which he had previously crossed upon his breasts, with great vehemence asunder. At *piano* he crouched down lower and lower as he desired the degree of softness. If a *crescendo* then entered he gradually rose again and at the entrance of the *forte* jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*.

Spohr realized that Beethoven could no longer hear the quiet passages in his own music. At one point during the rehearsal, Beethoven conducted through a pianissimo hold and got several measures ahead of the orchestra without knowing it.

> [He] jumped into the air at the point where according to his calculation the *forte* ought to begin. When this did not follow his movement he looked about in a startled way, stared at the orchestra to see it still playing *pianissimo* and found his bearings only when the long-expected *forte* came and was visible to him. Fortunately this comical incident did not take place at the performance.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's description, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a bacchic orgy" or "the upsurge of a powerful dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his



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work, the rhythmic vehemence of this symphony, in all four movements, is striking. At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. If the Sixth Symphony had been elaborated from the simplest and most immediate harmonic relations—subdominant and dominant—the Seventh draws on more distant keys, borrowed from the scale of the minor mode. The very opening, the most spacious slow introduction that Beethoven ever wrote, moves from the home key of A major through C major and F major, both closely related to A minor, before returning to A for the beginning of the Vivace. That introduction, far more than being simply a neutral foyer serving as an entry to the house, summarizes the architecture of the entire building: A, C, and F are the harmonic poles around which the symphony is built. Nowhere, not even in the opening movement of the Fifth, does Beethoven stick so single-mindedly to one rhythmic pattern as in the Vivace of the Seventh. It skips along as rhythmic surface or background throughout. The slow movement was a sensation from the beginning; it had to be encored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter-note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement. The Presto of the third movement is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing Allegro con brio brings the symphony to its last and highest pitch of jubilation.

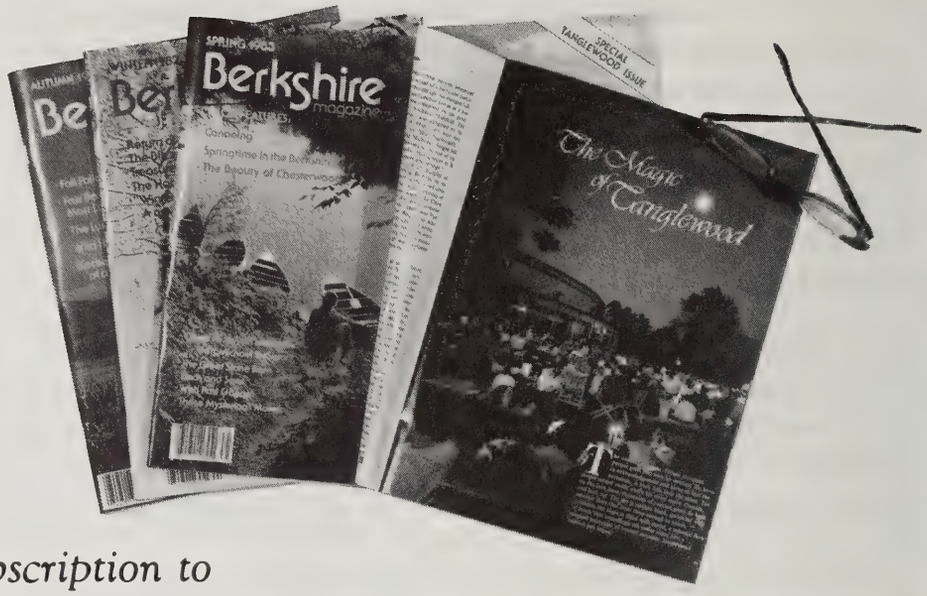
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Emil Tchakarov



Born in Bourgas, Bulgaria, in 1948, Emil Tchakarov began violin studies at age six and made his first public appearance five years later, conducting a children's opera. In 1963 he entered the Sofia Music Preparatory School, where he formed the Student Chamber Orchestra, and at the same time he began conducting studies at the Sofia Music Conservatory of Music with professors Simenov and Iliev. In 1966 he became director of the Bulgarian Youth Chamber Orchestra, receiving many foreign awards; as a result of these successes, he was given the position of conductor of the Bulgarian Television Chamber Orchestra. Mr. Tchakarov has received two separate Herbert von Karajan International Competition awards, once in 1971 as the youngest competitor, when he was twenty-three, in the Conducting Competition in Berlin, and again the following year with the Bulgarian Youth Chamber Orchestra in the Youth Orchestra Competition. In 1973, at the invitation of Seiji Ozawa, Mr. Tchakarov was a Berkshire Music Center participant at Tanglewood, where he worked with Leonard Bernstein and Eugen Jochum. In the spring of 1974, Mr. Ozawa invited him to become assistant conductor of the San Francisco Symphony. From 1974-77, Mr. Tchakarov was chief conductor of the Plovidiv Philharmonic, and in 1977 he founded the Sofia Festival Sinfonietta, of which he is musical director and with which he has made several recordings.

Mr. Tchakarov has performed with the Berlin Philharmonic, the Israel Philharmonic, Orchestre National de Paris, Leningrad Philharmonic, Dresden Philharmonic, Czech Philharmonic, Zurich Tonhalle, Orchestre National de Radio France, Stockholm Philharmonic, Santa Cecilia in Rome, the Teatro di San Carlo in Naples, the Orchestre de la Suisse Romande, and the national orchestras of Madrid, Barcelona, and Mexico, as well as at La Scala and at the Osaka Festival in Japan. He made his Covent Garden debut conducting *Eugene Onegin*, and he has conducted *Die Walküre* at the Lyons Opera. In North America, Mr. Tchakarov has conducted the symphony orchestras of Montreal, Toronto, Cincinnati, Pittsburgh, Milwaukee, Denver, Minnesota, Los Angeles, and Washington, D.C. He made his Metropolitan Opera debut with *Eugene Onegin* during the 1979-80 season, returning there during the 1982-83 season to conduct *Il barbiere di Siviglia*. Mr. Tchakarov makes his Boston Symphony Orchestra debut with this week's Tanglewood appearance. He has recorded for EMI, Melodia, and Deutsche Grammophon.

Alexis Weissenberg



Pianist Alexis Weissenberg has generated excitement throughout the world; he has appeared as soloist with every major orchestra, including the Berlin Philharmonic, the Boston Symphony, the Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the New York Philharmonic, the Orchestre de Paris, the Vienna Philharmonic, the Philharmonia of London, and the La Scala Orchestra of Milan. Born in Sofia, Bulgaria, Mr. Weissenberg began his piano studies there and later continued his musical education in Israel, where he made his professional debut at fourteen. He was immediately invited to make a tour of South Africa, then came to America to attend the Juilliard School. Mr. Weissenberg's early influences were Pantcho Wladigueroff in his native Sofia and Olga Samaroff, Artur Schnabel, and Wanda Landowska in America. After a successful tour of Israel, Egypt, Turkey, and South America, he made his American debut with the New York Philharmonic under George Szell. That same year he won the Leventritt International Competition, was invited to appear with Eugene Ormandy and the Philadelphia Orchestra, and launched a United States concert tour. For several years following he made annual tours of America, Europe, South America, and the Near East; then, after a self-enforced ten-year sabbatical in Madrid and Paris, he returned to the concert stage in Paris to thunderous acclaim.

The preferred pianist of many great conductors, Mr. Weissenberg appears regularly with Karajan, Solti, Ozawa, and Giulini, among others. He has appeared at every major music festival, and he is among the most active performers in history. His more than forty recordings for Angel/EMI, RCA, and Connoisseur include the five Beethoven piano concertos with Herbert von Karajan and the Berlin Philharmonic and Chopin's complete music for piano and orchestra with Stanislaw Skrowaczewski conducting the Paris Conservatory Orchestra. He was awarded a gold medal by EMI for the half million sales of his recording of Tchaikovsky's First Piano Concerto. Mr. Weissenberg's 1983-84 season in this country included nine performances in New York City, in addition to recitals in Toronto, Utica, Chicago, and Morristown, New Jersey, and orchestral appearances in Houston and Salt Lake City. He appeared with the Philadelphia Orchestra under Riccardo Muti in both Philadelphia and New York, and he was soloist with Zubin Mehta and the New York Philharmonic. With Muti and the Philadelphians, he recorded the Brahms Second Piano Concerto. Alexis Weissenberg first appeared with the Boston Symphony Orchestra in January 1970 performing the Bartók Piano Concerto No. 2. He has also performed music of Rachmaninoff, Tchaikovsky, Ravel, Chopin, and Beethoven with the orchestra, appearing most recently in October 1982 for Chopin's F minor piano concerto.

Edo de Waart



Music director of the San Francisco Symphony since 1977, Edo de Waart was born in Amsterdam in 1941. He studied oboe and conducting at the Amsterdam Music Lyceum, and upon graduation he was named associate principal oboist of the Concertgebouw Orchestra. At age twenty-three he won the Dimitri Mitropoulos Conductors Competition and became assistant conductor to Leonard Bernstein at the New York Philharmonic. Returning to the Netherlands, Mr. de Waart was appointed assistant conductor of the Concertgebouw Orchestra. In 1967 he founded the Netherlands Wind Ensemble, and his celebrated recordings with that ensemble quickly brought him international recognition. Appointed music director of the Rotterdam Philharmonic in 1973, he led that orchestra to international renown during a six-year tenure. In 1974 he accepted the post of principal guest conductor of the San Francisco Symphony, becoming music director of that orchestra three years later. As music director in San Francisco, he and his orchestra have received national recognition for adventuresome programming from the American Society of Composers and Publishers. He has established a practice of commissions and premieres each season and two years ago created the "New and Unusual Music" series, which became a model for a composer-in-residence program now in operation with six major American orchestras. Mr. de Waart has also brought to the San Francisco Symphony the nation's first annual Beethoven Festival, the Mostly Mozart Festival, the San Francisco Symphony Youth Orchestra, a restructured San Francisco Symphony Pops season, and a policy of annual touring. He has also established the first long-term recording contract in the orchestra's history, with Philips records. Mr. de Waart will conclude his term as music director of the San Francisco Symphony following the 1984-85 season, when he will become the first music director of the Netherlands Opera.

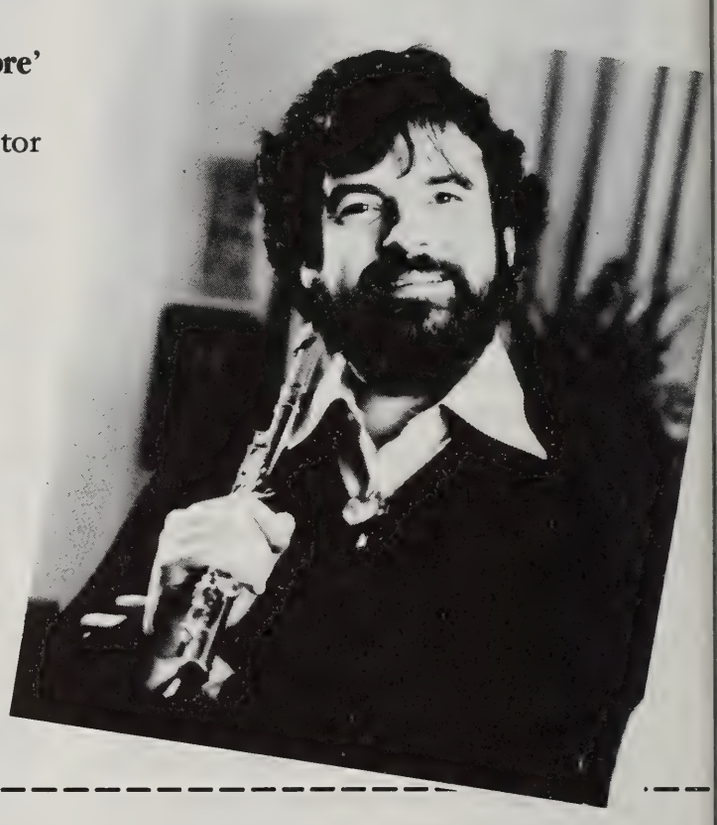
When not conducting the San Francisco Symphony, Edo de Waart divides his time among the world's great symphony orchestras and opera companies. He has led the Berlin Philharmonic, the Concertgebouw Orchestra, the London Symphony, the Chicago Symphony, the Philadelphia Orchestra, the Boston Symphony, the New York Philharmonic, and the Cleveland Orchestra, and he has conducted at Covent Garden, Bayreuth, the Bavarian State Opera, and the Netherlands Opera. Mr. de Waart has initiated a complete *Ring* cycle with the San Francisco Opera, having conducted *Das Rheingold* and *Die Walküre* last year and *Siegfried* this past June. His many recordings are available on the Philips label. Mr. de Waart has been a frequent guest with the Boston Symphony Orchestra since his first appearance at Tanglewood in 1973; his most recent Boston Symphony engagement was for two programs at Tanglewood in July 1983.

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Friday, 3 August at 7

JOSEPH SILVERSTEIN, violin
MAX HOBART, violin
BURTON FINE, viola
JULES ESKIN, cello
EDWIN BARKER, double bass

BEETHOVEN — Trio in G for violin, viola, and cello, Opus 9, No. 1

Adagio—Allegro con brio
Adagio ma non tanto e cantabile
Scherzo: Allegro
Presto

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ROSSINI — Sonata a quattro No. 4 for two violins, cello, and double bass

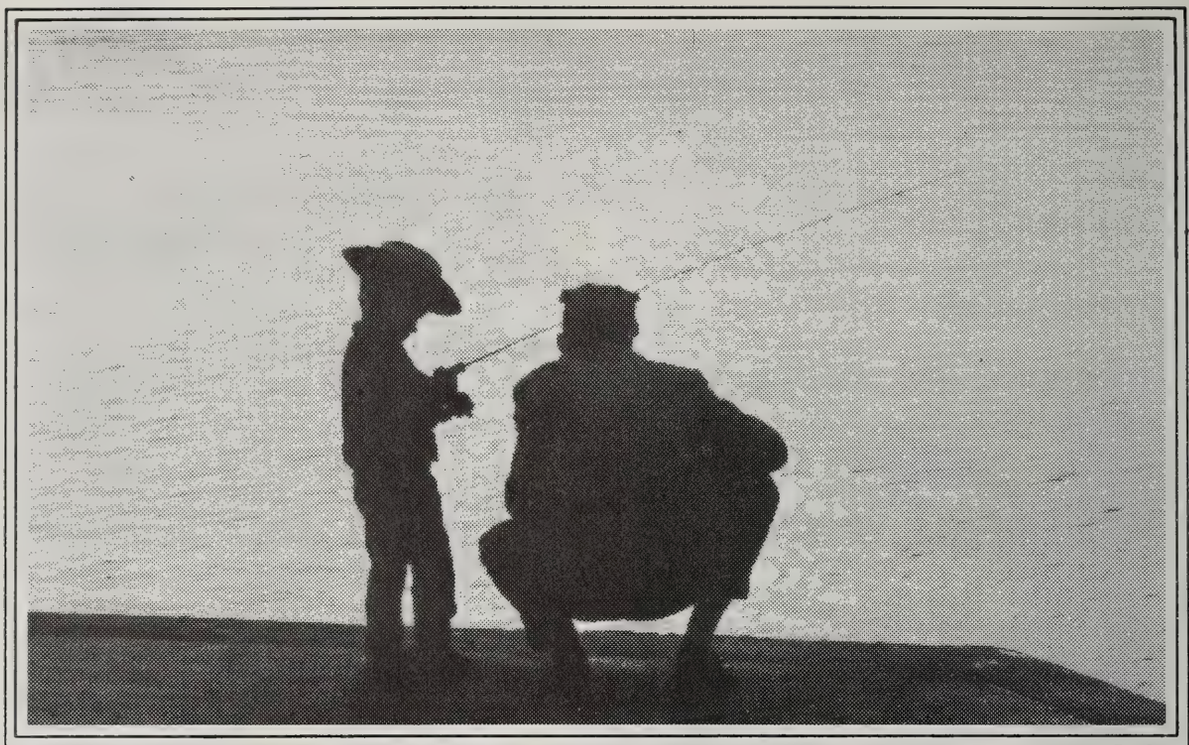
Allegro vivace
Andantino
Allegretto

Mssrs. SILVERSTEIN, HOBART, ESKIN, and BARKER

Week VI

Notes

Beethoven was not unfamiliar with the stringed instruments (as a teenager he made his living playing viola in the opera orchestra of his native Bonn), but his real instrument was the piano, and his earliest large-scale works, at the age of fifteen, were a piano quartet and a concerto. Later on, his first published compositions to be graced with an opus number were a set of piano trios which highlighted the keyboard instrument, and Opus 2 was a set of piano sonatas. By the time he produced these works, he was living in Vienna, where Haydn was the great figure (and, for a short time, Beethoven's teacher); but Beethoven apparent-



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ly wanted to avoid direct comparison with Haydn at first. He did not compose either a symphony or a string quartet—the two forms in which Haydn was notably preeminent—until after he had made his mark in other ways. And the string quartet, in particular, he approached by way of the string trio.

The quartet already had a tradition that might well have overwhelmed a diligent newcomer of the highest artistic standards, but such was not the case with the string trio. Only one undeniable masterpiece of the genre came from the earlier Classical period, and that was by Mozart, who, having died five years before Beethoven published his work, was clearly no longer a rival. Mozart's Divertimento in E-flat, K.563, was written in 1788 and published in 1792, the year Beethoven arrived in Vienna. It served as the obvious model for Beethoven's Opus 3 trio in the same key. About 1795-96 Beethoven began sketching his Opus 9 string trios and the Serenade for string trio published as Opus 8. It was through these works that he worked out the problems of chamber music writing, learning valuable lessons for the future. Still, these compositions are not merely the output of a talented amateur. Already they show the composer's concern with ideas and issues that remained central to his work to the very end.

The first trio of Opus 9 contains material elaborated with great breadth and imagination in the outer movements and more lyrical and simple ideas in the two inner movements. The slow introduction begins with a flourish followed by a figure in the violin that could be nothing more than a cliché. But Beethoven extends and reworks it, wittily turning its last four notes into the beginning of the principal theme of the Allegro. Sonorous writing for the three instruments contrasts well with the pianissimo of the secondary theme, which hovers around



the dominant minor before closing in the major. The powerful development closes on an echo of the slow introduction, leading, in a new way, to the recapitulation. The coda ranges through wide harmonic vistas in a short space.

Beethoven qualifies the Adagio with the adjective *"cantabile"* ("singing"), and the violin indeed sings an aria of the most elaborate fioritura supported by the two lower instruments. Such instrumental "arias" occasionally appear in the work of all the Viennese Classical composers, but Beethoven was especially fond of them. As if to compensate for the length of the Adagio, Beethoven wrote only a brief scherzo (and made it all the briefer by choosing to eliminate a second Trio that he had originally composed). The finale begins with a staccato rushing phrase that seems at first to have no idea in its head but to get from here to there as quickly as possible. But an answering phrase is a little broader, and the second subject is particularly striking: it begins suddenly in B-flat, but in the course of its spacious, soaring eight bars, it works its way inventively back to the normal D major for the dominant. The development is grandly spacious, and the last part works almost entirely through its harmonic sequences as its dynamics get softer and softer and the phrase seems on the verge of dying away altogether. But the violin, suddenly realizing that it has returned to the tonic, rushes off on its staccato theme again. The close is laid out in string writing so sonorous that it is hard to believe only three instruments are playing.

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The young **Gioacchino Rossini** led a rather irregular life, partly raised at home by his godmother and an aunt, partly following his parents—the father a modest musician and town trumpeter, the mother a pretty, untutored singer with a minor career fulfilling operatic engagements. Music was naturally a part of his life from the very beginning, but he did not actually begin formal instruction in counterpoint or composition until after he had already composed the six *sonate a quattro,* of which the work in B-flat is the fourth. The existence of these quartets was known, but the manuscript was long thought to be lost until the composer Alfredo Casella tracked it to the Library of Congress. The music remained unpublished until the 1950s.

Though Rossini himself never saw fit to publish these "sonatas," he preserved the manuscript all his life; after his death, his widow Olympe gave it to a certain Mazzoni. Only when the manuscript had been recovered was it possible to learn much about the works—and that was little enough, in any case. The date of the work appears on Rossini's title-page:

> A work [consisting] of six sonatas composed by Mr. Gioacchino Rossini at the age of 12 in Ravenna in the year 1804.

Some years later, evidently, Rossini, in a mood of wry self-deprecation, wrote the following note on the violin part:

> Parts for first violin, second violin, cello, and contrabass; these *horrid* sonatas were composed by me at the country home (near Ravenna) of my friend and patron Agostino Triossi at a most infantile age when I had not even taken a single lesson in accompaniment; the whole composed and copied in three days and performed in a dog-like manner [in English he would have written "like pigs"] by Triossi on the contrabass, Morri, his cousin, first violin, the latter's brother cello, and the second violin by myself, who was, by God, not the least of the dogs [pigs].

This is virtually all we know about the creation of the six sonatas. The choice of instruments is an odd one—without viola, but with a double bass below the cello. The reason, no doubt, is that Triossi, the patron who wanted the music, was something of a virtuoso on the double bass. It is easy to note, too, that the twelve-year-old composer took pains to make the second violin part—which he was to play—as interesting as the first.

It is scarcely to be expected that the Rossini we know and love will already be evident in the works of a boy who was still completely untutored. Yet the sonatas already show at the very least a verve and energy, a spontaneity, and even a sense of the theatrical that were to underlie the composer's greatest successes. The sonata form of the first movement may be primitive (with nothing that could be called "development"); the last movement is a rondo based on a hummable tune, but the slow movement often shows unexpected depth of feeling in the context. Rossini certainly refined and extended his technique with his later studies, but his fundamental musical personality is already evident without a doubt.

—Steven Ledbetter

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CHARLES DUTOIT conducting

ROSSINI — Overture to *Semiramide*

BEETHOVEN — Symphony No. 8 in F, Opus 93
- Allegro vivace e con brio
- Allegretto scherzando
- Tempo di menuetto
- Allegro vivace

INTERMISSION

FALLA — *The Three-Cornered Hat* (complete)
- Introduction
- First Part
 - Afternoon
 - Dance of the Miller's Wife (*Fandango*)
 - The Grapes
- Second Part
 - Dance of the Neighbors (*Seguidillas*)
 - Dance of the Miller
 - Dance of the Corregidor
 - Final Dance

JANICE TAYLOR, mezzo-soprano

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NOTES

Gioacchino Rossini
Overture to *Semiramide*

Gioacchino Antonio Rossini was born in Pesaro, Italy, on 29 February 1792 and died at Passy, near Paris, on 13 November 1868. He composed his opera seria Semiramide *in 1823; it was first performed in Venice at the Teatro la Fenice on 3 February 1823. The overture calls for flute and piccolo, two each of oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, timpani, bass drum, and strings.*

How many Rossini operas there are that the average music-lover knows today only by their overtures—and how ironic Rossini would have found that fact! First of all, because his overtures were sometimes shuffled from one opera to another, so slight was their connection with the drama to follow. And in any case, he soon gave up writing overtures altogether, choosing instead to begin many of his operas only with an *"Introduzione,"* an extended orchestral prelude leading directly to the first scene, but not in any sense self-sufficient. There are even spurious overtures cooked up by third-rate hacks at the behest of operatic managements determined to begin the evening with an overture, regardless of the composer's wishes. (In such cases, the "overture" was usually a potpourri of music generally drawn from the finale and other big moments of the score.) It is well known, for example, that *The Barber of Seville,* one of the greatest of comic operas, is performed all over the world with an overture that had already served Rossini twice for serious operas. *Semiramide,* though, has an overture composed specifically for this opera.

After making his mark with a number of brilliant comic operas—most notably *Il barbiere di Siviglia, La Cenerentola, Il turco in Italia,* and *L'italiana in Algieri*—Rossini turned more and more to serious opera, and during the years 1816-22 he wrote a considerable series of them, mostly for Naples. One reason for his new interest in the serious genre was his connection with the great dramatic soprano Isabella Colbran, who was first his mistress and then his wife. She created the leading female roles in *Elisabetta, regina d'Inghilterra, Otello, Armida, Mosè in Egitto,* and six other Rossini operas up to and including his final contribution to the genre, *Semiramide.* This last-named work was produced in Venice rather than Naples, but in all other respects it resembles the earlier *opere serie.* But after this splendid work, one of his finest in the genre, Rossini turned his back on Italy and moved to Paris. His last operas were either original compositions in French or extensively reworked adaptations into French of earlier Italian operas.

There is a story that Rossini was so upset with the reception of *Semiramide* in Venice that he vowed never to compose another note for the Italian stage. But this explanation is unlikely. The first act was coolly received, but by the end of the evening enthusiastic applause signaled that the composer had won his audience. His move to France was more likely caused by the firm belief that he could earn more there for his work, complicated also by the fact that his relationship with Colbran was disintegrating. In any case, *Semiramide* marks the culmination of Rossini's serious Italian operas, which were to be followed by such French works as the comic *Le Conte Ory,* the dramatic *Moïse* (an adaptation of *Mosè in Egitto),* and the prototypical grand opera *Guillaume Tell,* which proved to be his farewell to the operatic stage, though he had more than half his life before him.

The conditions under which opera was performed in Rossini's day gave little opportunity for calm reflection on the part of a composer. The contract for an opera might be signed as little as a month before the work was to be put on stage! During that time the composer had to find a libretto, if he didn't already have one in hand, compose the music, supervise the rehearsals, and direct the first three performances!

Rossini had gone to Venice for a performance of his *Maometto II* in a slightly revised version with Colbran in the principal female role. The premiere of this version took place at La Fenice on the day after Christmas, the traditional opening day for the "Carnival" season of Italian opera companies—that is, the period between the end of Advent, when all theaters were closed, and the beginning of Lent, when they would be closed again. *Maometto II* did not go well, and the theater removed it from the repertory by the beginning of 1823. Rossini was already involved in planning *Semiramide* by this time, since he seems to have had at least some of the text, by Gaetano Rossi, the preceding fall. The score was unusually long and elaborate, but he boasted that this was the "only one of my Italian operas which I was able to do at my ease; my contract gave me forty days"! Actually it took him only thirty-three days to complete the score.

The overture was almost certainly composed last. Unlike many operatic overtures of the day, it borrowed musical ideas from the opera itself, thus making it unsuitable for use with another score. The range and balance of musical ideas, from the hushed, rhythmic opening through the Andantino for four horns (drawn from the opera itself) and the repetition with pizzicato countermelodies in the strings to the lively Allegro, make the overture to *Semiramide* one of Rossini's finest contributions to the genre and deservedly one of the most popular.

—Steven Ledbetter



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Ludwig van Beethoven
Symphony No. 8 in F, Opus 93

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He composed the Eighth Symphony in 1811 and 1812, completing it in October 1812. The first performance took place in Vienna on 27 February 1814. The American premiere took place in the Apollo Rooms in New York on 16 November 1844, George Loder conducting the Philharmonic Society. The symphony calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, timpani, and strings.

In the summer of 1812, Beethoven was seeking relief from chronic digestive problems: at doctor's orders, he traveled from Teplitz to Karlsbad, then, after a brief stay at Franzensbad, back to Teplitz, where he had a passing affair with Amalie Sebald. From there he journeyed to Linz, where he lodged with his brother Johann and where one of his principal concerns was to break up Johann's relationship with Therese Obermeyer, the sister-in-law of a doctor renting space in Johann's house. Therese had been employed by Johann as a housekeeper but the relationship became much more personal. She already had an illegitimate daughter and supposedly had had a number of lovers. But Johann's reaction to his brother's meddling was, of course, to marry the woman, and when things became difficult for the couple in later years, he did not hesitate to blame brother Ludwig for the unhappy circumstances.

But Beethoven was occupied with composing, too, and it was at Linz, while staying at Johann's house, that he completed his Eighth Symphony; the autograph bears the inscription "Linz, October 1812." Just as Beethoven's Fifth and Sixth symphonies are paired with respect to genesis and early performance history—they were premiered at a single concert, on 22 December 1808—likewise were the composer's Seventh and Eighth symphonies linked together. The Seventh was completed just four months before the Eighth and was first played on 8 December 1813. The Eighth was introduced on 27 February 1814 at a Sunday concert in Vienna which also included the Seventh Symphony, Beethoven's *"Bat-*

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tle" Symphony *("Wellington's Victory")*, and a vocal trio reworked by Beethoven from a piece he had actually composed ten years earlier (even though he had promised a new trio as well as a new symphony for the occasion). Needless to say, the new Eighth Symphony was somewhat overshadowed by the larger Seventh, which opened the concert, but the real hit of the event was *Wellington's Victory*, whose "battle" section was encored. Regarding the Eighth's relatively cool reception, the reviewer for Vienna's *Allgemeine Musik-Zeitung* observed that "the cause of this was not in its weaker or lesser artistic workmanship . . . but partly in the mistake of allowing the symphony to follow the one in A major [the Seventh], and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result." As reported by his biographer Thayer, Beethoven's rather peeved explanation for the Eighth's lack of immediate success was "because it is so much better than the other [the Seventh]," but it would seem that the Eighth has still not attained the recognition it deserves: it is probably the least performed of all the composer's symphonies except, perhaps, for the Second.

Toward the end of the nineteenth century, George Grove articulated the reason for this situation, citing, in the main, "the overflowing fun and realism of the music Not only is every movement pervaded by humour, but each has some special stroke of boisterous merriment, which to those whose minds were full of the more dignified movements of the *Eroica*, the C minor, or the Number Seven, may have made it difficult to believe that the composer was in earnest and that his composition was to be taken seriously." Likewise, Philip Hale points to the Eighth as the product of a composer "in reckless mood, delighting in abrupt contrasts . . . characterized by mad jollity, and a playfulness that at times approaches buffoonery." Beethoven's own word for this was *"aufgeknöpft,"* "unbuttoned," and this is the term commentators have picked up on to characterize this symphonic product of his cheerful nature.

The first movement, Allegro vivace e con brio, contrasts a bright but forceful idea with a waltzlike second theme of comic bent. There is constant alternation of bright and dark, and a preponderance of the *sforzato* accents and rhythmic drive



so typical of Beethoven: the end of the development virtually barrels into the recapitulation. The second movement, marked Allegretto scherzando, suggests in its sixteenth-note staccato accompaniment the ticking of a metronome, and the main tune may have been based upon, or given rise to, a canon Beethoven contrived in honor of Johann Nepomuk Maalzel, Vienna's "Court Mechanician" and inventor of the "musical chronometer." The playful character of this brief movement resides in its overlaying of trills, accents, and sudden fortissimo tremolos.

The third movement is marked Tempo di Menuetto but actually parodies the courtly minuet of Mozart and Haydn. The original trumpet-and-drums reinforcement of the downbeat—and note that the opening two notes of the movement comprise an *upbeat*—is displaced during the course of the minuet, and the *dolce* horn melody of the Trio is offset by a scampering cello accompaniment which suggests a quite different sort of character. The Allegro vivace finale moves like the wind: the triplets which form the upbeat to the main idea and which pervade the accompaniment are barely distinguishable to the ear. As in the first movement, there are fits and starts, juxtapositions of pianissimo and fortissimo, and bouncing octaves in the bassoon and timpani contribute to the fun. So much energy is accumulated along the way that, to wind things up, Beethoven writes a coda as long as the entire main part of the movement, and, at the end, we can almost imagine him grabbing us by the shoulders, shaking us hard, and laughing.

—Marc Mandel

Manuel de Falla
El Sombrero de tres picos (The Three-Cornered Hat)

Manuel de Falla y Matheu was born in Cadiz, Spain, on 23 November 1876 and died in Alta Gracia, Argentina, on 14 November 1946. His ballet El Sombrero de tres picos (The Three-Cornered Hat) *was originally composed as music for a mime-play with the title* El corregidor y la molinara (The Corregidor and the Miller's Wife), *which was first performed in Madrid on 7 April 1917 with Joaquin Turina conducting. It was revised and given its present title for a production by Diaghilev's Ballets Russes, the first performance taking place in London's Alhambra Theatre on 22 July 1919 under the direction of Ernest Ansermet. The scenario is by G. Martinez Sierra, adapted from a story by Alarcon. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, harp, timpani, xylophone, wood block, triangle, castanets, side drum, suspended cymbal, crash cymbals, bass drum, tam-tam, celesta, piano, strings, and mezzo-soprano voice (the singer, in stage productions, being seated in the orchestra).*

Pedro de Alarcon's popular 1874 tale *El Sombrero de tres picos* (*The Three-cornered Hat*), which tells the tale of the ill-fated attempts by the corregidor—the resident magistrate—of a small Spanish town to seduce the pretty wife of the local miller, is filled with humor and keen observation. Already in the 1890s it was used as a source of, of all things, a German opera. The great German art-song composer Hugo Wolf had devoted years to the composition of *Der Corregidor,* a unique by-blow of his musical output, and almost forgotten today. Wolf's interest in

Spain, as indicated by his *Spanish Songbook*, settings of Spanish lyric poetry in German translation, made Alarcon's story a natural choice for his attempt at comic opera. Though filled with much beautiful music, including some of the "Spanish" songs in orchestral garb, *Der Corregidor* has proved too weighted with Wagnerian techniques to float as a light comedy, except for rare revivals in Germany. It is very unlikely that Manuel de Falla had ever heard of Wolf's setting when he undertook to write music for a theatrical version. The main difficulty in putting the story on stage was minimizing the number of sets, which forced the removal of one of the most striking characters of the original story.

As Alarcon told it (claiming that he was retelling an old ballad that supposedly had a basis in fact), the corregidor, the representative of the law, is tempted to break the law by the entrancing beauty of the miller's wife, a young woman from "the North" who has married an ugly older man, but one who is astute and humorous. The original story involved details and locales that could not be worked into the somewhat simplified ballet version—including the miller's "revenge," dressing in the corregidor's clothes and cheerfully going to visit that magistrate's attractive wife. That lady makes only a token appearance in the ballet, though in the original story she dominated the donouement.

In turning the story first into a mimed stage piece, then a ballet, the collaborators simplified things by omitting the ending at the corregidor's residence



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entirely and restricting the location to the outside of the miller's house. Of course, Spanish audiences would know all the details of the story in any case, but for others the plot has had its confusing elements. Still, the warmth, color, and Spanish flavor of Falla's music made the ballet one of his most successful works and the last big international success of Diaghilev's company. The original production sported a set designed by Pablo Picasso and the brilliant dancing of Leonide Massine as the miller. The individuals in the story are delightfully characterized by Falla's music, which sometimes quotes fragments of traditional tunes and works them into a symphonic web as the characters become intertwined in their story.

There is a brief introduction, featuring a mezzo-soprano, that was composed for the London ballet performance in order to give the audience time to admire Picasso's drop curtain. The singer warns:

Casadita, cierra con tranca la puerta,	Young wife, lock your doors,
Que aunque el diablo este dormido	for though the devil has been sleeping,
a lo mejor se despierta!	he may wake up!

As the curtain rises, the miller and his wife go about their business. Each is represented by a fragment of folk song, the wife by a fragment of a *jota* from Navarre (the region from which she hails) heard as a fragment in the full orchestra and later to be developed as the final dance, the miller by a tune from Falla's *Seven Spanish Folksongs*, presented in the cellos and bassoons in answer to the wife's



Pablo Picasso's portrait of Falla

tune. Though the couple is devoted to each other, neither can resist a little flirting. A dandy comes by ogling the wife. Then comes a procession including the corregidor, his wife, and their retinue. The corregidor is captivated by the miller's wife, but when he notices his own wife observing him, he departs quickly. The miller meanwhile pretends to flirt with a servant girl carrying a pitcher from the mill. Soon they hear the corregidor returning (bassoon solo), and the miller is certain that the magistrate is returning alone to woo his wife. She, however, hides her husband behind the tree and bids him watch the proceedings. As the corregidor arrives, she pretends not to see him and dances a fandango ("Dance of the Miller's Wife"). The magistrate interrupts her and offers himself in a grotesquely polite little tune in the bassoon. The miller's wife laughs and begins teasing him by pretending to offer grapes from the arbor, but every time he comes close to take one (or to attempt a kiss), she dances out of reach. Finally he grabs her and tries to kiss her, but he slips in his eagerness and goes sprawling. The miller rushes up, pretending to have just arrived. He and his wife help the corregidor to his feet and brush him off—a little more vigorously than mere politeness would require!—before letting him go on his way in some disgust and with threatening gestures. Husband and wife laugh and celebrate in merry dance, concluding together the fandango that the wife had started earlier.

Part Two opens that evening with the *seguidillas*, a dance by the neighbors who have gathered to celebrate St. John's Eve. It is an Andalusian night, filled with the perfume of flowers and the rhythm of guitars. The miller's wife asks her husband to dance. He performs a vigorous *farruca* (composed as a late addition to



Picasso's preliminary sketch for the drop curtain

the score to give Massine a big solo number), a macho dance obviously intended for his wife's benefit. Suddenly "fate knocks at the door"—quoting Beethoven's Fifth Symphony! It is the bodyguard of the corregidor, come to arrest the miller and carry him off. The neighbors, intimidated, depart, leaving the miller's wife alone. Now the off-stage mezzo soprano sings again, with a warning:

Por la noche canta el cuco	At night the cuckoo sings,
Advirtendo a los casados	warning the married couple
que corran bien los cerrojos	to bolt their door tightly
que el diablo esta desvelado!	since the devil has awakened!
Cucu! Cucu! Cucu!	Cuckoo! Cuckoo! Cuckoo!

The miller's wife withdraws into the house. The clock strikes nine. Suddenly the corregidor returns. He dismisses his bodyguard and approaches the house with the mincing steps of a ludicrous overaged Don Juan (the music is that of an old-fashioned courtly dance—almost a minuet). As he attempts to cross the bridge, he falls into the stream, attracting the attention of the miller's wife as he tries to get out. The attempted seduction is a total failure. After threatening him with her husband's rifle, the miller's wife escapes, leaving her dripping suitor to remove his clothes and climb into the miller's bed. Just at this moment the miller returns, having escaped his captors. Furious at seeing the garb of the corregidor on his doorstep, he picks up his rifle and seems about to use it on his rival when he notices the three-cornered hat and gets a better idea. Dressing up in the corregidor's clothes, he writes a message on the wall: "Sir Corregidor, I am off to avenge myself; the Corregidora, too, is very handsome."

No sooner has he left than the corregidor peers out to see if he is alone; he is astonished to discover his clothes gone and furious at the message he sees on the wall. In a frenzy he dresses in the miller's clothes and is about to go off in pursuit when his own guardsmen come and, mistaking him for their escaped prisoner, arrest him. The miller's wife returns, having failed to locate her husband. She sees him (apparently) struggling with the corregidor's guards and begins to join in the fray. Spectators begin to gather, attracted by the noise, and finally the miller appears, still in the official uniform of the magistrate. Identities are quickly clarified, husband and wife are reconciled, and the poor corregidor, who has already received numerous cuffs from the populace (with whom he is quite unpopular) is seized by the bystanders and tossed in a blanket while everyone joins in a general dance of rejoicing, a final transmutation of the wife's theme heard at the beginning of the ballet.

—S.L.



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Adagio
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Serenade No. 7 in D, K.250(248b), *Haffner*

Allegro maestoso—Allegro molto
Andante
Menuetto; Trio
Rondo: Allegro
Menuetto galante
Andante
Menuetto; Trio I; Trio II
Adagio—
Allegro assai

JOSEPH SILVERSTEIN, violin

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NOTES

Wolfgang Amadè Mozart
Sinfonia concertante in E-flat for oboe, clarinet, horn, and bassoon, K.Anh.9(C14.01)
Serenade No. 7 in D, K.250(248b), *Haffner*

Wolfgang Amadè Mozart was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. The E-flat Sinfonia concertante *for oboe, clarinet, horn, and bassoon is something of a mystery in the composer's output: it may be a revision of a lost work composed in Paris in April 1778; the case for this view is detailed below. There is, in any case, still a question as to the authenticity of the piece. No known performance took place in the composer's lifetime. In addition to the four "concertante" instruments, the score calls for two oboes, two horns, and strings.*

This piece is a real problem. It may have been composed during Mozart's 1778 visit to Paris—or it may not have been composed by Mozart at all. Scholarly opinion is divided between those who feel that the music shows all the typical characteristics of Mozart's writing for the solo instruments and those who insist that the music is simply not good enough to be by Mozart. And since there is no manuscript or other authentic source to answer many questions about the work, we simply may never know for sure one way or the other.

There are some things that we *do* know, however. Mozart arrived in Paris on 23 March 1778. He met Jean Le Gros, the impresario of the prestigious *Concert spirituel*, a concert series that could bring him a great deal of publicity. Le Gros evidently commissioned a work in the genre that was then all the rage in Paris, a *symphonie concertante* (to give it the French form), a kind of multiple concerto with several soloists simultaneously. The players for whom the concerto was intended were mostly known to Mozart, for he had recently met them on a visit to Mannheim and he admired their playing enormously. As he reported in a letter to his father on 5 April, "I am now going to compose a *sinfonia concertante* for flute, Wendling; oboe, Ramm; horn, Punto; bassoon, Ritter." The possibility of getting a performance from such a quartet—the most renowned masters of their instruments in Europe—no doubt excited Mozart, and he completed the work in about two weeks. But then something went wrong; he wrote to his father again on 1 May:

> There appears to be a hitch with regard to the *sinfonia concertante*, and I think that something is going on behind the scenes I had to write the *sinfonia* in a great hurry and I worked very hard at it. The four performers were and still are quite in love with it. Le Gros kept it for four days to have it copied, but I always found it lying in the same place.

In fact, despite the soloists' enthusiasm, the work was not performed while Mozart was in Paris. (It may have been performed there in the summer of 1779.) The last person known to have owned the manuscript was Le Gros himself, since he had paid Mozart for the piece and therefore owned the work. Still, the composer was fond enough of it that he planned a slight bit of chicanery. Again writing to his father, this time from Strasbourg, on 3 October:

> Le Gros purchased from me the two overtures and the *sinfonia concertante*. He thinks that he alone has them, but he is wrong, for they are still fresh

in my mind, and as soon as I get home, I shall write them down again.

We simply do not know if Mozart ever kept this promise. This is where the history of the *sinfonia concertante* for Paris—with flute, oboe, horn, and bassoon as the solo instruments—ends.

The work to be performed here is a *sinfonia concertante* for winds, but with a slightly different choice of soloists: oboe, clarinet, horn, and bassoon. Where did it come from? Mozart's earliest biographers knew nothing of it, and even his great nineteenth-century biographer Otto Jahn failed to mention the work in the three editions of his biography that appeared in Jahn's own century. Not until 1905, long after Jahn's death, a new edition appeared with the surprising news that Jahn had found a copy of the work to be performed today. The manuscript is a copy made in the late 1860s from an older source that is now lost. At first glance, this would seem to be the lost *sinfonia concertante* composed for Paris in 1778. But if so, Mozart—or someone else—must have adapted the solo parts for the different ensemble, giving the original flute part to the oboe and the original oboe part to the clarinet.

Now, we know that Mozart was remarkably skilled at making such adaptations when he needed to, but he would not have done so "on spec"—only the prospect of an impending performance would have caused him to undertake such a task. Yet there is no evidence of an opportunity for him to give such a performance—though that is certainly not proof that such a performance *never* took place.

Stylistically the treatment of the orchestra and the character of the concerto itself suggests a composition pre-dating Mozart's maturity in Vienna. So those specialists who believe that the work is by Mozart generally feel that the original work of composition went back to Paris in 1778 and that Mozart at some later time reworked the score—and particularly the two upper solo parts—for the

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new instruments. Certainly the clarinet line is absolutely idiomatic for that instrument and could not possibly be a simple transcription of an oboe part without a great deal of reworking. Thus the best guess seems to decree that some version of this music was the *sinfonia concertante* that Wendling, Ramm, Punto, and Ritter were "quite in love with" in 1778. Still, enough doubts remain that the work has never been admitted to the body of the Köchel catalogue of Mozart's work; the third edition (edited by Alfred Einstein) placed it in the appendix *(Anhang)* with the number K.Anh.9. The latest revision identifies it as Anh.C14.01.

In one respect Mozart was an ideal composer for the genre of the *sinfonia concertante:* the prodigality of his melodic invention—which also served him so well as an opera composer—was just what was required for a form in which several different instruments each needed to have their opportunity to shine in competition with one another. Some themes are better suited for one instrument or another, but each gets its chance in this work, whether in the broadly laid out exposition of the first movement, the extended development section of that movement, the dialogue of the second movement, so redolent of chamber music, or the variations of the finale, built on a simple whistleable tune that would surely have proved pleasing to the Parisian public—if in fact it was composed for them!

* * * * *

Mozart composed his D major serenade, K.250(248b), for the wedding of Maria Elizabeth Haffner, daughter of the burgomaster of Salzburg, which took place on 22 July 1776; the serenade was first performed at a party the evening before. The score calls for two flutes, two oboes (since flutes and oboes never appear together in the same movement, the parts were probably played by a single pair of musicians at the wedding party), two bassoons, two horns, two trumpets, and strings (with a solo violin in the second, third, and fourth movements).

During the middle years of the 1770s, Mozart turned away for a time from the composing of symphonies. His output of larger orchestral scores was limited pretty much to violin concertos and serenades, both of which were evidently in demand in Salzburg. The *Haffner* Serenade is by far the biggest and grandest of Mozart's serenades, comprising nine spacious movements. It was composed for a family with which Mozart had close ties over a period of years, that of the local

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burgomaster Sigmund Haffner, whose daughter Maria Elizabeth was to marry a certain F.X. Spath, the nuptials being celebrated on 22 July 1776. At some time before this event Mozart was asked to create the music that would be performed by the orchestra at a bridal party the night before.

Serenades in Mozart's day frequently contained one or more movements that featured a solo instrument. In the present instance Mozart wrote, in essence, a symphony with a violin concerto embedded within it:

Allegro maestoso—Allegro molto
[Violin concerto:] Andante
Menuetto
Rondo: Allegro
Menuetto galante
Andante
Menuetto
Adagio—
Allegro assai

In fact, at a later time Mozart removed the "violin concerto" entirely, made a few small changes, and performed the resulting work as a symphony, which he referred to in September 1779 as "the Haffner music." This could not have been the "*Haffner* Symphony," which was not composed until 1782. The decision to excise the "violin concerto" was surely not made on musical grounds. Mozart must have chosen to reduce the length of the work for purely practical reasons: a serenade was intended to *fill* the time of an event, and had to be rather lengthy; a symphony, on the other hand, was normally used to *introduce* an event—namely a concert, which would generally continue with shorter miscellaneous pieces. Thus for the work to be heard at all, it needed abbreviation. It was in the form of a symphony that the work was first published and became well-known. For many years the full music of the serenade remained unknown.

There is no reason now, however, to deny ourselves the pleasure of the entire work as originally conceived—especially since the "concerto" movements are extraordinarily expressive. Mozart was certainly practiced in the medium of the violin concerto by this time: he had composed five such works in the last eight months of 1775! And there are many who regard the *Haffner* Serenade as the twenty-year-old composer's first fully mature composition, though it would be surpassed within six months by the wonderful E-flat piano concerto (the "*Jeunehomme*" concerto), K.271.

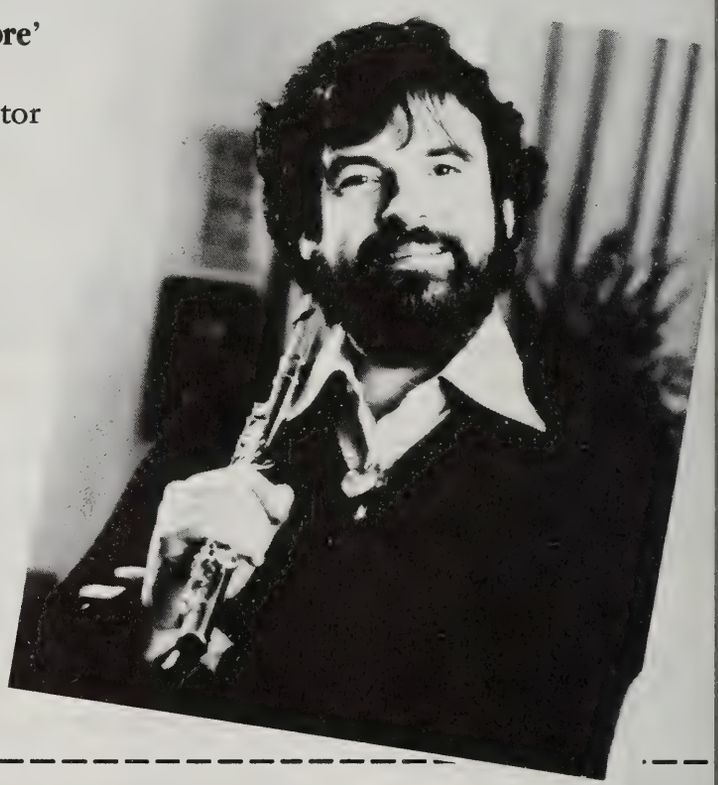
The composer must have expected his audience to pay little attention to the music during the first performance—it was, after all, intended to be little more than the "muzak" of a social occasion. But there is no sign that he scanted in imagination and poetic feeling while composing. Even when employing time-honored stereotyped melodic gestures, as in the opening movement, he nevertheless manages to keep everything moving with subtle gradations of rhythmic and harmonic activity in mutual support and interaction. The slow movement that introduces the violin solo for the first time approaches sublimity in its unbroken melodic flow. The G minor minuet that follows has, for its middle section, a striking Trio in G major in which the solo violin plays against an ensemble consisting only of wind instruments. The finale of the "concerto" section is a spacious and lively rondo.

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The full orchestra (with trumpets) returns for the *"Menuetto galante,"* an unusual title; *"galante"* should probably be taken to mean "fashionable" here. The moments of pathos, especially in the minor-mode Trio, are both characteristic of the mature Mozart and far removed from the usual meaning of *"galante"* as a kind of surface elegance. The Andante that follows is an extended rondo in form, with a simple little tune of Haydnesque cast as its main idea and a scurrying figure in the violins for contrast. Another charming melody first heard in the flute and first violins appears in most of the episodes. The next Menuetto contains two Trios, one in G major with a flute and bassoon duet, the second in D major and featuring all the winds, including even a trumpet with military fanfares. The Adagio that follows could be the beginning of yet another slow movement—this party seems to be ready to continue through another meal at least!—until the violins suddenly begin repeating a single D setting up a rhythm in 3/8 time, setting off on a whirling, lively sonata-form conclusion to the festive activities.

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Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, San Francisco, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He has appeared regularly as soloist with the Boston Symphony, and he has conducted the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980, their first tour of Japan in the spring of 1983, and their most recent European tour this past May. He has participated with the Chamber Players in recordings for RCA, Deutsche Grammophon, and Nonesuch; he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish; and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-

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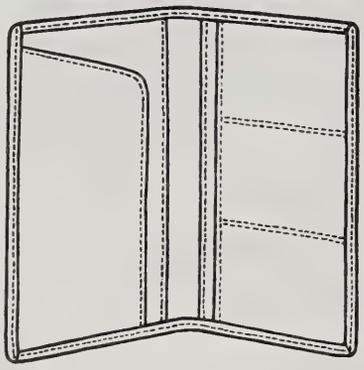
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80 season he was interim music director of the Toledo Symphony. He is also music director of the Worcester Symphony and artistic advisor of the Baltimore Symphony Orchestra. At the end of the BSO's European tour this September, Mr. Silverstein will relinquish his Boston Symphony position to take up full-time duty as music director of the Utah Symphony Orchestra. He will continue his association with the BSO, however, by teaching at the Berkshire Music Center as an artist-in-residence.

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Max Hobart



Max Hobart is a front-stand violinist with the Boston Symphony Orchestra and assistant concertmaster of the Boston Pops. Raised in California, Mr. Hobart began violin lessons when he was six, and at eleven he was invited to join the Burbank Symphony Orchestra as its youngest member, which may partly account for his continuing interest in young musicians and civic ensembles. After attending the University of Southern California, where he studied violin with Vera Barstow and conducting with Ingolf Dahl and William Schaeffer, Mr. Hobart played in symphony orchestras in New Orleans, Washington, D.C., and Cleveland before joining the Boston Symphony Orchestra in 1965. For more than ten years he has also turned his energies toward conducting. Throughout this time he has been music director of the North Shore Philharmonic of Salem, Massachusetts. He has been conductor of the New Hampshire Philharmonic and the Boston University Repertory Orchestra, and he is currently conductor of the Boston Conservatory of Music Symphony Orchestra and the Civic Symphony Orchestra of Boston. He has been guest conductor of the Boston Pops Esplanade Orchestra in Symphony Hall on several occasions,

most recently this past June.

During Mr. Hobart's years with the Pops under Arthur Fiedler, he was heard as soloist in live concerts as well as on radio, television, and recordings. An active chamber musician, he is also second violinist of the Boston Symphony Chamber Players, in which capacity he has toured and recorded with that group. His professional touring activities have taken him throughout the United States, Canada, Europe, Japan, the Soviet Union, China,and every country in South America. In addition, Mr. Hobart teaches violin at the New England Conservatory of Music and at Boston University. During the summer he coaches chamber music and string sectionals as a Berkshire Music Center faculty member at Tanglewood.

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Burton Fine



BSO principal violist Burton Fine joined the orchestra as a second violinist in 1963 after nine years as a research chemist with the National Space and Aeronautics Administration's Research Center in Cleveland. During that time he played with a number of chamber music ensembles. He studied for four years with violinist Ivan Galamian at the Curtis Institute before moving to the University of Pennsylvania for a B.A. in chemistry, and he holds a Ph.D. from the Illinois Institute of Technology. Mr. Fine auditioned for and won his present Boston Symphony position at the beginning of his second year with the orchestra. He is on the faculties of the New England Conservatory of Music and the Berkshire Music Center at Tanglewood, and he is a member of the Boston Symphony Chamber Players. Mr. Fine is violist with the recently established Boston Artists' Ensemble, which initated a series of live chamber music broadcasts in 1980. He has appeared as soloist with the BSO on numerous occasions, and he has been heard in chamber recitals both at Symphony Hall and at Tanglewood.

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Jules Eskin



Born in Philadelphia, BSO principal cellist Jules Eskin came to the Boston Symphony Orchestra in 1964 after three years as principal cellist with the Cleveland Orchestra under George Szell. His father, an amateur cellist, gave him his first lessons, and at age sixteen he joined the Dallas Symphony. He studied in Dallas with Janos Starker and later with Gregor Piatigorsky and Leonard Rose at the Curtis Institute in Philadelphia. A 1954 Naumburg Foundation award-winner, he has participated in the Marlboro Music Festival, played with the Casals Festival Orchestra in Puerto Rico, and toured Europe in recital. Mr. Eskin is a member of the Boston Symphony Chamber Players and is on the faculties of the Berkshire Music Center at Tanglewood and the New England Conservatory of Music. He has been soloist with the Boston Symphony Orchestra on many occasions, and he has also been heard in solo and chamber music recital in Symphony Hall and at Tanglewood.

Edwin Barker



Edwin Barker began playing the double bass at nine, first studied the instrument at eleven, and, following a year with the Chicago Symphony, joined the Boston Symphony as principal bass in 1977 at twenty-two, the orchestra's youngest-ever first-desk player. A graduate with honors of Boston's New England Conservatory of Music, where he studied with Henry Portnoi, Mr. Barker was a 1974 Blossom Music Festival participant and a 1975 fellowship student at Tanglewood's Berkshire Music Center, where he was awarded the Benjamin H. Delson Memorial Prize as most outstanding instrumentalist. A former member of the Albany Symphony Orchestra and former principal bass of the Lake George Opera Company, his past credits also include membership in the New England Conservatory's Symphony Orchestra, Contemporary Music Ensemble, and Ragtime Ensemble, and substitute membership with the New York Philharmonic. A member of the Boston Symphony Chamber Players, Mr. Barker teaches at the Berkshire Music Center and at the New England Conservatory of Music. He has performed with the contemporary music ensemble Collage, he appears regularly in solo recital, and he was soloist with the Boston Symphony in Koussevitzky's Concerto for Double Bass on the opening concerts of the BSO's 1981-82 season. Mr. Barker made his New York recital debut at Carnegie Recital Hall this past May.



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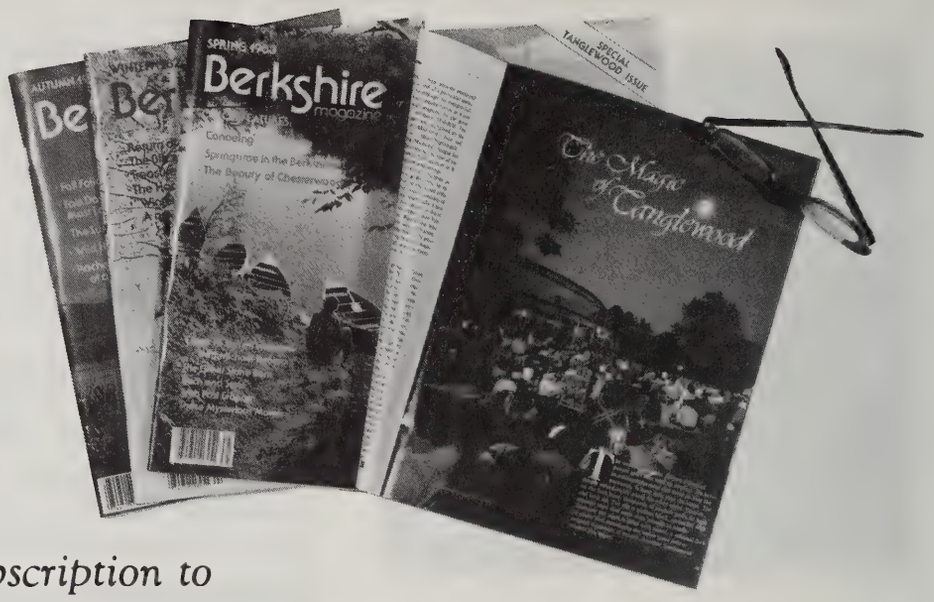
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Charles Dutoit



Charles Dutoit is music director and principal conductor of the Montreal Symphony Orchestra, a position he has held since 1977. In 1982 he was named principal guest conductor of the Minnesota Orchestra, succeeding Klaus Tennstedt. Each year, Mr. Dutoit makes numerous guest appearances with such major orchestras as the Boston Symphony, Philadelphia Orchestra, New York Philharmonic, Cleveland Orchestra, Berlin Philharmonic, Orchestre de Paris, London Philharmonic, Royal Philharmonic, and the Philharmonia. He has also conducted the orchestras of Los Angeles, Pittsburgh, Cincinnati, Munich, Toronto, and Ottawa, the Chicago Symphony at the Ravinia Festival, the St. Paul Chamber Orchestra, and four major series of concerts with the Israel Philharmonic. In June 1983, Mr. Dutoit made his Royal Opera debut at Covent Garden conducting *Faust*.

An exceptionally versatile musician, Charles Dutoit also is a multi-linguist, speaking seven languages fluently, including his native French. He attended the Lausanne Conservatoire, studying four instruments—violin, viola, piano, and percussion—in addition to composition, and conducting with Ernest Ansermet, who was to prove a strong influence on his musical development. In 1959 he studied with Charles Munch at the Berkshire Music Center at Tanglewood. While still in his twenties, Mr. Dutoit was invited by Herbert von Karajan to work at the Vienna State Opera and then by Rudolf Kempe to be the latter's assistant with the Zurich Tonhalle Orchestra, of which he became associate conductor. He later became music director of the National Symphony of Mexico and of the Berne Symphony before accepting his Montreal appointment. Charles Dutoit has recorded for five international companies—Erato, Deutsche Grammophon, Philips, Decca, and RCA—and has been the recipient of numerous awards. In 1982 alone he received eight important recording awards, including the Grand Prix du Disque Français, the Grand Prix de l'Academie Charles Cros, the Prix Mondial du Disque de Montreux, and *High Fidelity* magazine's International Critics Award, and he was also nominated for three Grammy awards.
Mr. Dutoit's first appearance with the Boston Symphony was at Symphony Hall in February 1981; he has since returned for performances in Boston and at Tanglewood, where he appeared most recently last summer.

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Janice Taylor

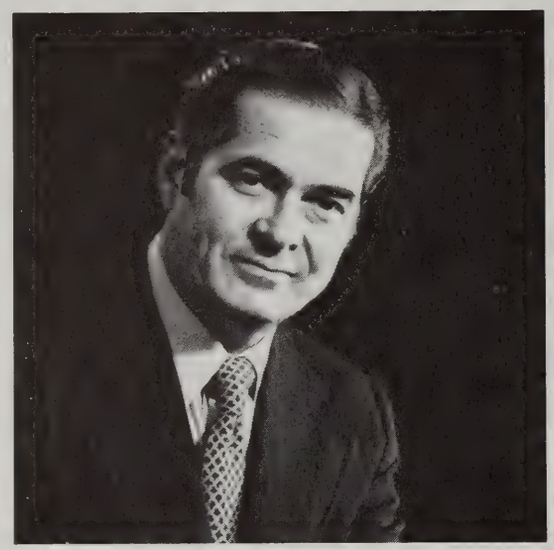


Born in Westfield, New York, mezzo-soprano Janice Taylor is a frequent guest artist with major orchestras, recital series, and opera companies throughout North America and abroad. Besides her appearances at such major music centers as New York's Lincoln Center and Carnegie Hall, she has been invited many times to sing at Canada's National Arts Centre, where she has performed before such world leaders as Prime Minister Pierre Trudeau of Canada and Chancellor Helmut Schmidt of West Germany. She has also been honored with invitations to sing at Canada's Government House before two of Canada's Governors General. Increasingly renowned as an ideal Mahler interpreter, Ms. Taylor has performed the Second Symphony with numerous orchestras, the Eighth at the gala opening of San Francisco's Davies Symphony Hall, and the Fourth on tour also with the San Francisco Symphony. Her many performances of *Kindertotenlieder* and *Songs of a Wayfarer* include choreographed versions with the National Ballet of Canada.

Ms. Taylor began her musical training at a very early age as a pianist in western New York state, but it was not until after leaving college that she went to Montreal to begin her language and vocal studies. Her singing career was launched in Canada when she made her recital debut in Montreal and her orchestra debut with the Toronto Symphony. Ms. Taylor's orchestra debut in the United States was with the National Symphony Orchestra under John Nelson's direction at the Kennedy Center. Subsequent appearances have included the orchestras of San Francisco, Indianapolis, St. Louis, and Cleveland, and the Spoleto Festival in Charlestown, South Carolina, in works such as the Verdi *Requiem*, Berlioz's *Les Nuits d'été*, Bach's *St. Matthew* and *St. John* Passions and B minor Mass, Wagner's *Wesendonck* Songs, and Handel's *Messiah*. In Europe, Ms. Taylor's orchestra debut took place with the RAI Orchestra of Milan, Italy, at the Verdi Auditorium, where she earned a standing ovation and six curtain calls.

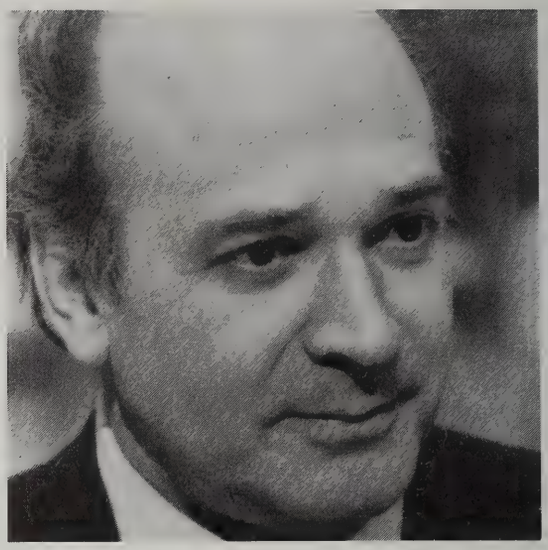
In the realm of opera, Ms. Taylor has appeared in Ottawa in the National Arts Center's productions of *Pique Dame* and *A Midsummer Night's Dream*, in concert versions in Toronto of *Hérodiade* and *La clemenza di Tito*, and in *Béatrice et Bénédict* with the opera companies of St. Louis and Indianapolis. She made her European debut in Spoleto in Shostakovich's *Lady Macbeth of Mtsensk*. Currently a resident of New York City, she is a permanent member of the Bach Aria Group and has been heard many times with Musica Sacra and the Pro Arte Chorale. An increasingly active recitalist, she has recorded on numerous occasions for national radio and television broadcasts throughout the United States, Canada, and Europe. Ms. Taylor made her first Boston Symphony appearances this past January and February in Mahler's *Das klagende Lied* in Boston and New York under Seiji Ozawa's direction.

Ralph Gomberg



Ralph Gomberg, the Boston Symphony Orchestra's principal oboe, comes from a highly musical family. He is the youngest of seven children, five of whom graduated from the Curtis Institute of Music. His brother Harold was principal oboe of the New York Philharmonic for thirty-four years. At the age of fourteen, Ralph Gomberg was the youngest student ever accepted by the renowned oboist Marcel Tabuteau. Following his studies at the Curtis Institute, he was appointed, at age eighteen, principal oboe of the All-American Youth Orchestra under Leopold Stokowski. After service in the Navy in World War II he became principal oboe of the Baltimore Symphony, the New York City Center Orchestra under Leonard Bernstein, and the Mutual Broadcasting Orchestra. Mr. Gomberg joined the Boston Symphony Orchestra in 1950. He teaches at Boston University and at the Berkshire Music Center at Tanglewood.

Harold Wright



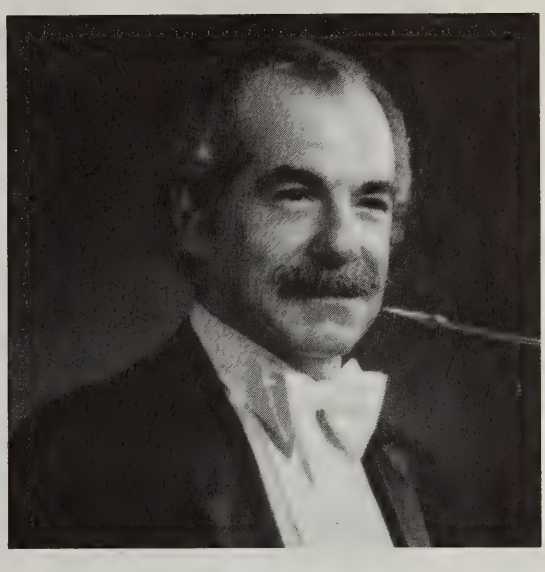
Harold Wright has been principal clarinet player of the Boston Symphony Orchestra since the 1970-71 season. Born in Wayne, Pennsylvania, he began clarinet at the age of twelve and later studied with Ralph McLane at the Curtis Institute in Philadelphia. He has been a member of the Houston and Dallas symphonies and principal clarinet of the Washington National Symphony. Mr. Wright was a Casals Festival participant for seven years, he played at the Marlboro Festival for seventeen years, he has toured with the National Symphony and the Marlboro Festival players, and he has performed with all of this country's leading string quartets. His many recordings include sonatas by Brahms, Copland's Sextet, Mozart's Clarinet Quintet, Schubert's *Shepherd on the Rock* with Benita Valente and Rudolf Serkin, and the Mozart Clarinet Concerto with Seiji Ozawa and the Boston Symphony. Mr. Wright teaches at Boston University and at the Berkshire Music Center at Tanglewood, and he is a member of the Boston Symphony Chamber Players.

Charles Kavalovski



Charles Kavalovski, the Boston Symphony Orchestra's principal horn, joined the orchestra during the summer of 1972. Formerly principal horn of the Denver Symphony, he holds a doctoral degree in physics from the University of Minnesota. Before turning to music as a career, he taught and did research at leading universities, including the Massachusetts Institute of Technology. Mr. Kavalovski is currently adjunct professor of both music and physics at Boston University, a faculty member at Tanglewood's Berkshire Music Center, and a member of the Boston Symphony Chamber Players. His solo appearances with the Boston Symphony Orchestra have included music by Mozart, Britten, Bach, Martin, Schumann, and Strauss.

Sherman Walt



Sherman Walt, principal bassoon of the Boston Symphony Orchestra, studied music at the University of Minnesota under the sponsorship of Dimitri Mitropoulos, and at the Curtis Institute, where his teachers included Ferdinand Del Negro and Marcel Tabuteau. Before joining the BSO in 1952, he was principal bassoon of the Chicago Symphony. Formerly professor of music at Boston University, Mr. Walt now teaches at the New England Conservatory of Music in Boston and the Berkshire Music Center at Tanglewood. He has recorded the Mozart Bassoon Concerto with Seiji Ozawa and the Boston Symphony Orchestra for Deutsche Grammophon.



Photograph by Herb Snitzer

Continuing a tradition, host Robert J. Lurtsema offers Tanglewood previews as a regular summertime feature of Morning pro musica, which is broadcast every day from seven until noon.

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Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Saturday, 4 August at 8:30

SEIJI OZAWA conducting

HECTOR BERLIOZ

BÉATRICE ET BÉNÉDICT

Comic Opera in Two Acts
After Shakespeare.
Words by Berlioz.

The cast:

Béatrice, niece of Léonato Frederica von Stade, mezzo-soprano
Bénédict, an officer, friend to Claudio Jon Garrison, tenor
Héro, daughter of Leonato Sylvia McNair, soprano
Ursule, friend to Héro Janice Taylor, mezzo-soprano
Claudio, aide to Don Pedro David Parsons, baritone
Don Pedro, a general John Ostendorf, bass-baritone
Somarone, a musician and composer Italo Tajo, bass
Léonato, the governor William Young
Soldiers, townspeople, musicians, and choristers Tanglewood Festival Chorus and Tanglewood Choir, John Oliver, conductor

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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

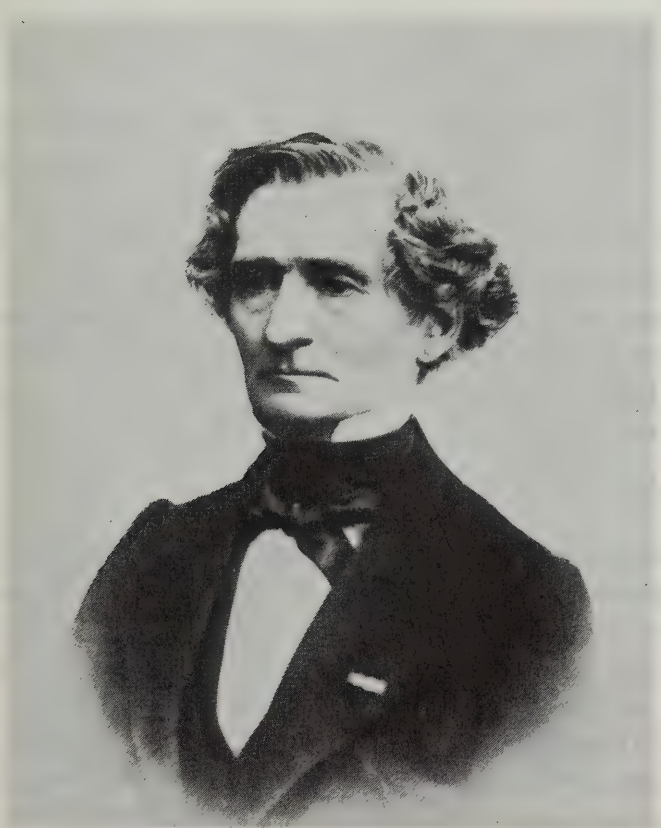
Production conceived and directed by David Kneuss
Designed by John Michael Deegan and Sarah G. Conly

Susan Murray, assistant lighting designer
James Brega, assistant costume designer

Principal artists' costumes executed by John Reid Costumes, Inc.
Chorus costumes furnished by Eaves-Brooks Costume Company, Inc.

Scenery constructed by Acadia Scenic, Inc.
Lighting equipment from Limelight Productions, Inc.

Dennis Helmrich, musical preparation
Steven Lipsitt, Jun Andreas Markl, and Stephen Somary,
conducting assistants



Hector Berlioz in 1867

"CAROUSEL"—"little battle"—1. initially conceived for jousting practice in the military: the soldier was instructed on catching the brass ring to practice balance and movement; 2. a tournament or battle in which knights or horsemen engaged in various exercises and races; 3. a merry-go-round.

TIME: After the war

There will be one intermission.

SYNOPSIS

Act I: In a park, townspeople await the return of the victorious general Don Pedro; there is a chorus of rejoicing. Leonato enters with his daughter Hero and his niece Beatrice, learning that Don Pedro is about to arrive with his retinue, which includes Claudio and Benedick. Hero joyfully learns that Claudio, whom she loves, has returned unwounded and with honor. Beatrice inquires sarcastically about Benedick; there is between the two "a kind of merry war . . . they never meet, but there's a skirmish of wits." The chorus celebrates Don Pedro's victory, and Hero is left alone to reflect on her reunion with Claudio *(Aria: "Je vais le voir" . . . "Il me revient fidèle").* Don Pedro arrives and settles Claudio's betrothal to Hero. Beatrice and Benedick mock each other in a duet *("Comment le dédain pourrait-il mourir?").* Don Pedro and Claudio ask Benedick if he is tempted by the idea of marriage. In a trio with them *("Me marier? Dieu me pardonne!"),* Benedick scoffs at the idea: "better to rot in a cloister!" Should he marry, he declares, let a sign be set on his house: *"Ici l'on voit Bénédict, l'homme marié!"* ("Here can be seen Benedick, the married man!"). Don Pedro and Claudio decide to trick Beatrice and Benedick into falling in love with each other. Musicians arrive with the composer Somarone, who has written music for Claudio and Hero's wedding; the music is rehearsed, at first unsatisfactorily *("Grotesque Epithalamium").* Benedick, in hiding, overhears Leonato tell Don Pedro that Beatrice has fallen in love with him (Benedick), but that he should not be told for fear that he will mock her. Benedick praises Beatrice's charms, and he resolves to love her *(Rondo: "Ah! Je vais l'aimer . . . ").* Hero and her friend Ursula meanwhile have led Beatrice to believe that Benedick loves her. Hero and Ursula praise the beauty of the night as they look forward to Hero's wedding *(Duo [Nocturne]: "Vous soupirez, madame?" . . . "Nuit paisible et sereine!").*

Entr'acte: Sicilienne

Act II: The wedding preparations meanwhile underway, Somarone improvises a drinking song. Beatrice enters in agitation, having heard that Benedick loves her, recalling her wartime fears for him, and determining that she will love him in turn *(Aria: "Non! Que viens-je d'entendre?" . . . "Il m'en souvient").* Hero and Ursula join her in a trio about love, teasing her about her apparent change of attitude and riling her with their talk of matrimony's pitfalls *(Trio: "Je vais/Héro d'un coeur aimant . . . ").* Hero and Ursula leave to prepare for the wedding. A distant chorus with guitar accompaniment summons the bride to the ceremony. Benedick enters; his verbal skirmish with Beatrice is cut short by the arrival of the

wedding party *(Wedding March)*. The wedding contract between Claudio and Hero is signed. A second contract is produced—for Beatrice and Benedick! They protest:

Benedick: Do you not love me?
Beatrice: No, no more than I have reason.
Benedick: Then your uncle, the general, and Claudio have been deceived, for they swore you did.
Beatrice: Do you not love me?
Benedick: No, no more than I have reason.
Beatrice: Well, then my cousin and Ursula are strangely deceived, for they swore that you did.
Benedick: There's nothing to that. Then you do not love me?
Beatrice: No more, truly, than as a friend.
Benedick: Well, I will have you as my wife; but I swear to you that if I take you, it is out of pity.
Beatrice: I would not refuse you; but I swear to you that it is in spite of myself. I do this only to save your life, for I have been told that you are nearly dead from your yearnings.
Benedick: Silence, now! I'll stop your chatter!

He kisses her. THE SIGN:

ICI	L'ON VOIT	BÉNÉDICT	L'HOMME MARIÉ

Beatrice and Benedick muse on the nature of love (*Scherzo duettino: "L'amour est une flambeau . . . "*), and "for today a truce is signed. We'll become enemies again tomorrow."

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"Merry-Go-Round," a 1943 engraving by Reginald Marsh

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NOTES

Hector Berlioz
Béatrice et Bénédict

Hector-Louis Berlioz was born at La Côte-Saint-André, Department of Isère, France, on 11 December 1803 and died in Paris on 8 March 1869. He completed Béatrice et Bénédict *in 1862 and conducted the premiere at Baden-Baden on 9 August 1862, making a few revisions in the score soon after. Thomas Scherman and the Little Orchestra Society gave the first American concert performance in Carnegie Hall in 1960; the first staged performance in America was given in 1965 by the Manhattan School of Music. The Boston Symphony Orchestra gave subscription performances of* Béatrice et Bénédict *in Boston and New York in October 1977, at which time a spoken text in English took the place of dialogue in French. Frederica von Stade and Gwendolyn Killebrew sang Béatrice, Stuart Burrows sang Bénédict; Rohan McCullough and Raul Julia took the speaking parts of Beatrice and Benedick. The present performance is entirely in French. The words to be spoken and sung are by Berlioz, who based his opera on Shakespeare's play "Much Ado About Nothing," written about 1598. The spoken text for this performance has been drawn from Berlioz's own. The music is used by arrangement with Oxford University Press, New York, New York. The orchestra includes two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, two harps, timpani, and strings. Additional instruments—some of them offstage—include two oboes and two bassoons, two guitars, tambourines, two trumpets, one cornet, bass drum, and cymbals, as well as "glasses struck on tables."*

Béatrice et Bénédict (Beatrice and Benedick) was Berlioz's first and only Shakespearean opera, but it was the final testimonial of a lifetime of devotion to the poet. The composer's faith was almost religious, and it was freely acknowledged, as his *Memoirs* and letters attest. Here is a youthful reaction to a performance of *Hamlet*—in which Ophelia was played by Harriet Smithson, later to become Berlioz's wife: "Shakespeare, taking me thus unawares, struck me as if by lightning. That flash, which, with a glorious thunderclap, revealed to me the heaven of art, illuminated for me its furthest reaches." Here is the mature composer writing to a friend: "The English are quite right to say that after God, it's Shakespeare who has created most . . ." And here is the conscience-stricken husband, on the death of his estranged but still strangely cherished Harriet: "Shakespeare! Shakespeare! Where is he? Where art thou? It seems to me that he alone, among all rational beings, can understand me and must have understood the two of us . . ."

As a composer, Berlioz turned again and again to the man who had "created most" as a source for his own inspiration, deriving an extended fantasy from *The Tempest*, composing an overture on *King Lear*, turning *Romeo and Juliet* into a dramatic symphony, celebrating Ophelia's death by a song and Hamlet's by a funeral march—and basing an opera on *Much Ado About Nothing*. In the last instance, Berlioz was returning to a project he had envisaged for almost thirty years. He had sketched such an opera as early as 1833, but his chance to develop it came only in 1860, when Edouard Bénazet, the manager of the Casino at Baden-Baden, commissioned him to write a stage-work to open his new theater there. Dissatisfied with the libretto offered him, Berlioz persuaded the impresario to let him substitute one of his own. The result was *Béatrice et Bénédict*, which

received its premiere in Baden-Baden on 9 August 1862.

Actually, this was not Berlioz's first operatic setting of Shakespeare. In the love-scene of *Les Troyens* he had interwoven words from *The Merchant of Venice* with those of his own. That may have been symptomatic or symbolic of a bold desire to emulate the revered artist on his own ground of the theater, but not until the composition of *Béatrice et Bénédict*, a work that was to be his last, did Berlioz actually take the final step of recasting one of the master's plays in operatic form.

In his *Memoirs*, Berlioz minimized the difficulty of the task: "For the libretto I had used a part of Shakespeare's play *Much Ado About Nothing*, adding only the Kapellmeister episode and the texts for the songs." That is to say, he conceived his drama as an *opéra-comique*, a series of set numbers connected by dialogue rather than by recitative. For the arias, ensembles, and choruses, he supplied his own verses, while relying on the prose sections of the original play for the spoken passages.

In fact, adapting "a part of Shakespeare's play" involved a drastic simplification of the original. Like most of Shakespeare's other comedies, *Much Ado About Nothing* has its dark, even potentially tragic, side. But, whether influenced by the source of his commission and the consequent atmosphere that would be surrounding the premiere, or intrigued by the artistic problem of constructing a music-drama on a purely comic subject, Berlioz in effect constructed a new play that retained only the joyous, the festive, and the witty elements of his source. He even added, in "the Kapellmeister episode," an opportunity for his own brand of musical humor.

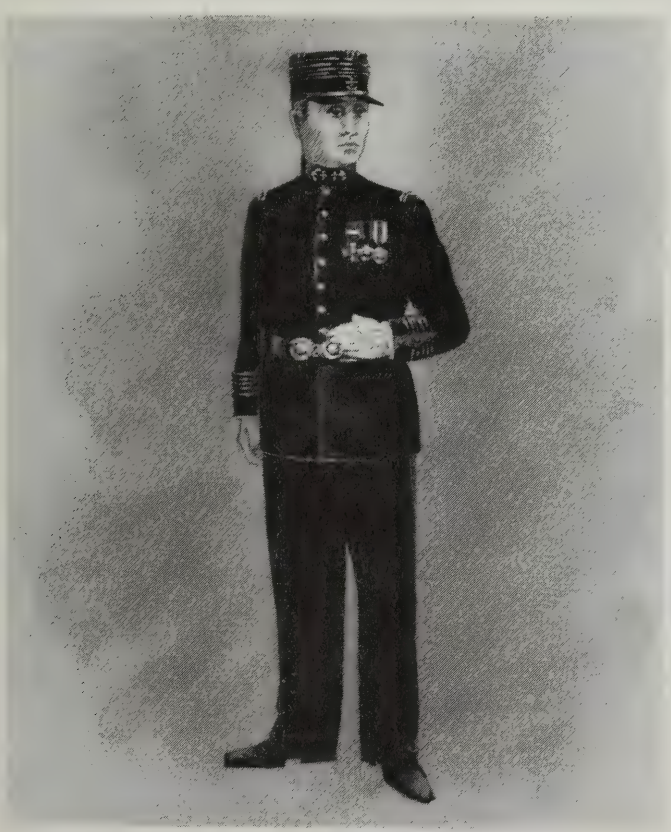
In *Béatrice et Bénédict*, then, we find no reference to Claudio's ambiguous wooing of Hero, the temporarily successful machinations against them, their abortive wedding, and their eventual reconciliation. In the opera Hero and Claudio are



Costume design for Béatrice

already betrothed at the outset; the plot concentrates on their efforts, and those of their friends, to bring together Beatrice and Benedick—sworn enemies, but obviously made for each other. The constant verbal dueling of this witty, well-matched pair conceals a deep, although unconscious, mutual affection, which the conspirators plan to activate. This they do, as in Shakespeare, by contriving for Benedick to overhear a conversation on the subject of Beatrice's supposed love for him, and for Beatrice to overhear a similar one about Benedick. As a result of this friendly deception, the two realize that they do indeed love each other, and they are persuaded to join Claudio and Hero in a double wedding.

Berlioz's version requires, in addition to the two pairs of lovers, only three other singing principals, and its compressed plot calls for only one set in each of its two acts. So there may have been a further motive in his simplification, one to which he plaintively alludes in his *Memoirs:* "In contrast to *The Trojans,* no expense is required to mount [this opera]." The orchestra, too, is of moderate size: woodwinds only by twos, the usual symphonic brass (with no tuba or ophicleide), one pair of timpani, and strings. To these, for special color, other percussion instruments, guitar, and harps are occasionally added. Some of the most telling effects in the score are accomplished by the most economical means: the paired upper woodwinds and horns that, together with the muted strings, accompany the duet of Hero and Ursula; the guitar that supports the distant wedding chorus (delicately restricted to three parts—without basses); the comical oboes and bassoons of the Epithalamium; the penetrating woodwind octaves that characterize the *siciliano* (and its reprise as the Entr'acte). Like *L'Enfance du Christ,* the opera refutes the legendary view of Berlioz as an orchestrator who was interested only in putting huge forces to work for the sake of grandiose or outlandish results. As he once explained to Prince Metternich, he did not always



Costume design for Bénédict

need five hundred players: sometimes four hundred and fifty would do!

Having shifted the dramatic emphasis of his source, Berlioz rightly concentrated in his musical numbers on the characterization of his two principals and on the presentation of the successive stages of their relationship. But in the case of Beatrice, this involved the device of building up the character of Hero as a foil. Hero thus turns out to be far more articulate about her love for Claudio than her Shakespearean prototype is. On three occasions she gives full vocal expression to her sentiments, each time dutifully illustrating one aspect of her role as a conventional romantic ingenue. Hers is the first aria of the opera, *"Je vais le voir,"* in which she looks forward to her lover's return from war; later comes the ravishing duet with her attendant, Ursula, invoking the beauties of the night as symbols of her emotions; lastly, a trio with Ursula and Beatrice anticipates the joys and fears of married love.

In parallel fashion, Beatrice, too, is presented in aria, duet, and trio. But her mode of expression is anything but conventional. Her initial musical utterance is in a duet—one of her typical spats with Benedick, in which she is shown by both words and music as vivacious, mercurial, and independent. Yet there is already a concealed clue here of what is to come. In their efforts to outdo each other in raillery, the two find themselves exchanging their musical ideas—first at a comfortable distance, but later, when the opening Allegro moderato is supplanted by an *alla breve* Allegro, in close imitation, which in turn yields to passages of sheer parallel motion. These become even more prominent when the Allegro returns after a comic interlude of mock prayer, and the duet ends with the two voices performing a run in complete and surprising unison (or more accurately, in the octave between soprano and tenor that passes for unison).

Beatrice's aria occurs in Act II, after she has overheard the conversation about Benedick's hopeless passion for her. Her words make it clear that her awakening to love is actually the admission to consciousness of a long-suppressed emotion. She is really another Hero; so it is entirely appropriate that her aria should imitate



Carousel animal for "Béatrice et Bénédict"

Hero's in form and substance. Both consist of a slow 3/4 cavatina followed by an *alla breve* cabaletta, which in the case of Beatrice not only borrows some motifs from its model but also follows it in the opportunity it affords for vocal display. But Beatrice remains livelier and more imaginative than her cousin. That is indicated by the agitated orchestral introduction that precedes her short recitative, and by the central, contrasting section of her cavatina, in which she vividly imagines the dangers of the battlefield. And her final display passage, spurning a conventional cadenza like Hero's, pushes energetically ahead to the close. Nevertheless, the connection between the two arias is clear, and Berlioz called attention to it in the overture. The Andante section of the introduction is Beatrice's cavatina; but when the following Allegro rises to a cabaletta-like climax, it chooses one of Hero's themes (*"Il me revient fidèle"*).

Beatrice's trio is, as we have noted, also Hero's. This number, together with the chorus that follows it, was added when the composer revised the opera after its premiere. No doubt he felt that the second act was too short. The trio adds little to what we know of Hero, but it performs an important musico-dramatic function by bringing the two leading women into direct contact with each other, and by showing just how far Beatrice has come toward accepting and adopting Hero's attitude. At first she repeats her cousin's tender phrases almost unconsciously. But the moment she realizes that her altered mood has been recognized by the others, she returns to her earlier vehemence as she inveighs against marriage. Eventually, however, the exigencies of the *da capo* allow—or require—her once more to express her true feelings.

Beatrice's final words occur in another duet with Benedick. Much shorter than the first, it nevertheless shows similar progress from a spirited interchange to

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"Three Girls on a Chicken," a 1941 engraving by Reginald Marsh

exact simultaneity. But this time the successive phrases of the dialogue follow one another much more quickly. Each principal tries to complete the other's thought, rather than imitate or emulate it. And when their two lines converge at their highest point (*"Oui, pour aujourd'hui la trêve est signée"*) on a passage of exact octave parallelism, that device now seems overtly illústrative of their admitted affinity.

The lively orchestral accompaniment of this duet has already appeared prominently in the opera. Not only does it furnish the overture with its *scherzando* introduction, but it returns, after the contrasting reference to Beatrice's aria, as the first subject of the sonatina- or modified sonata-form of the movement proper. This time it is metrically transformed from its original 3/8 to an *alla breve* that is able to accommodate not only Hero's aria, as previously noted, but a passage from the wedding march as the second subject. Consequently, the overture not only summarizes the chief dramatic motivations but also prepares for a concluding scene that rounds off the opera (tonally as well as thematically) with a satisfying sense of recapitulation.

Benedick's musical portrayal, like his partner's, is achieved by a trio and an aria framed by two duets. In his trio, which occurs before his conversion, he displays the same ebullience, marked by the same rhythmic and harmonic dexterity, that his rounds with Beatrice exhibit. In this case, however, his comrades-in-arms Claudio and Don Pedro are no match for him as he argues against marriage through a dazzling succession of episodes. Whether he is trying to exploit their themes, or they his, they always appear less agile than he. To be sure, this is due partly to their heavier baritone and bass timbres against his tenor—but not entirely. Note, for example, that whereas their repetition of his opening statement is little more than a transposition of his own, he seizes on their reference to the



Costume design for Héro

"couvent" to open up new modulations and changes of mode that in turn motivate an extended digression *("D'une femme il est vrai")* in which they will not or cannot join. *"Quelle fureur!"* they exclaim, leading to a *da capo* into which Benedick again manages to insinuate some of the same harmonic surprises. A little later it is especially amusing to find him once more engaging in the mock solemnity that marked the prayer in his earlier duet. This time it underlines his pretended reading of the inscription he envisions as ridiculing his fall from bachelorhood, *"Ici l'on voit Bénédict, l'homme marié,"* music which is to return, comically magnified by full orchestra and chorus, when a series of signboards bearing the actual inscription is produced to celebrate his marriage.

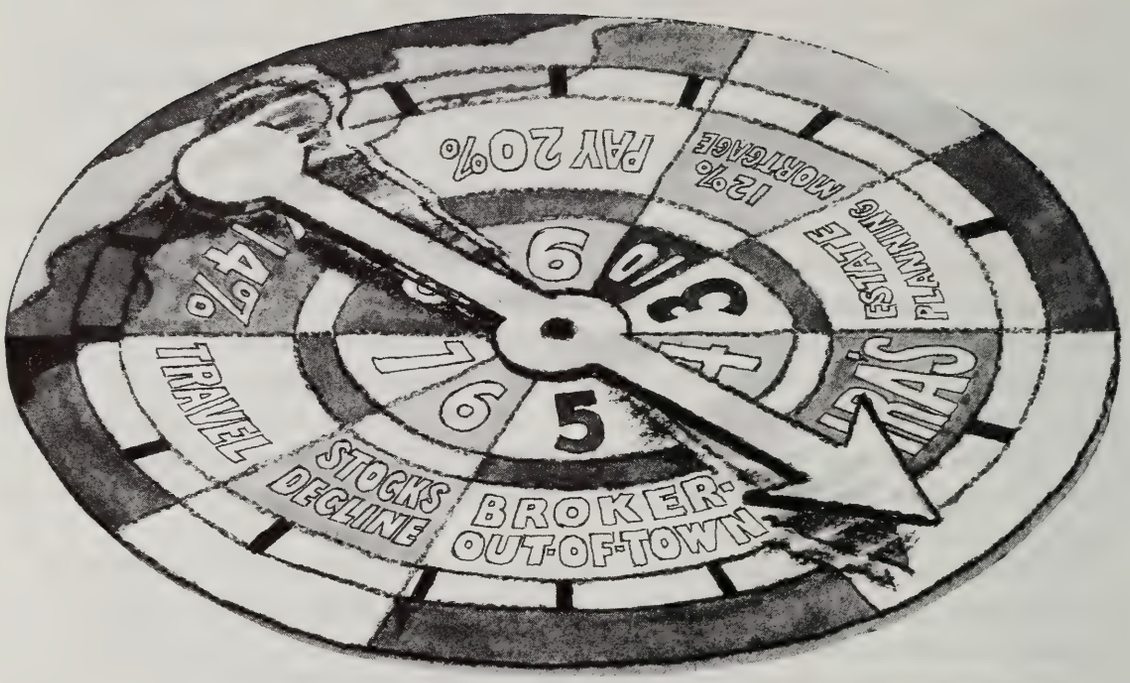
Benedick's aria, *"Ah! Je vais l'aimer,"* is, like Beatrice's, an announcement of his conversion; by contrast, it is, as one would expect, bold and decisive from the outset. Unlike the arias of both sopranos, with their opposition of gentle cavatina and vigorous cabaletta, this one is a rondo, governed by a single meter and tempo. Its lively 3/8 and its G major tonality make connections both with Benedick's previous trio and with the duet to come.

One character, the Kapellmeister, is the composer's own invention. The idea of such a musician may have been vaguely suggested by Shakespeare's singer Balthasar, who is ordered by Don Pedro to "get us some excellent music"; but the realization of Somarone ("Great Donkey") is pure Berlioz. Like Mozart's *Dorfmusikanten,* Somarone gives his creator a chance to poke fun at composers without talent—in the present case, composers of poetry as well as music: witness the hilariously random rhyming of the improvised drinking song. And like Mozart, Berlioz is able to evoke a strange kind of beauty through the simulation of musical incompetence. This is especially true of the Epithalamium. Its fugal subjects are academic clichés; the entries of the exposition occur with distressing regularity every four measures, punctuated in flat-footed manner by the strings; the sequences of the development are melodically trite and contrapuntally inept; the oboe variations Somarone proudly adds to the accompaniment are not only ridiculous in their vapidity but also guilty of faulty parallel motion with the other parts. Although the poem avoids the obvious incongruities of the drinking song, its sentiment fully merits the epithet "grotesque," as it is labeled in the score: it calls on the young lovers to die. (Was Berlioz slyly playing with the old conceit that equated dying with the achievement of sexual climax?) Despite all this, the chorus is oddly moving. It is easy enough to write a parody that is merely ridiculous; it takes a rare and mysterious artistry to produce one that is both ridiculous and aesthetically gratifying.

Béatrice et Bénédict was Berlioz's farewell to composition. Ill and unhappy when he wrote it, he was nevertheless able to pronounce it "one of the liveliest and most original works I have produced." Shakespeare's Beatrice gives the lie to the notion that merry creatures must be "born in a merry hour." "No, sure, my lord," said she, "my mother cried; but then there was a star danc'd, and under that was I born." It must have been under such a dancing star that Berlioz bore his opera.

—Edward T. Cone

Edward T. Cone, composer, pianist, theorist, critic, and author, is Professor of Music at Princeton University, where he has taught since 1947. His books include *Musical Form and Musical Performance* and *The Composer's Voice,* and he edited the Norton Critical Score of Berlioz's *Fantastic Symphony.*



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The Berlioz "Controversy"

In 1841 Richard Wagner wrote (somewhat enviously, I should imagine) that Berlioz has "a party of supporters who will listen to no music in the world but the *Symphonie fantastique.*" It was a minority party, however. Mendelssohn, who liked Berlioz personally, and even admired his critical intelligence, found the symphony loathsome, "nothing but indifferent drivel, mere grunting."* More wittily, and even more acidly, Rossini is supposed to have remarked on looking at the score that it was a good thing that Berlioz had never tried to write music, as he would have been very bad at it.

"Not music" is a common critical reaction of the period: it was what Chopin said about Schumann's *Carnaval;* and Schumann, in return, wrote about the last movement of Chopin's Sonata in B-flat minor that we might be moved by such a work, but we had to withhold our admiration, for it was not music. The criticism is, of course, an acknowledgement of originality: to be told that one's work is not just bad but not even music grandly implies that one has pushed back the frontiers of art and enlarged the very notion of what music might be. This is a charge that has been leveled at many of the major composers after Beethoven, including Wagner, Debussy, Stravinsky and Schoenberg—and at many of the minor figures of our own time.

Controversy has perhaps been helpful for the initial understanding of a new style. What is exceptional in the case of Berlioz is how long the controversy has lasted—into the present day, in fact. I have even been present at a bitter discussion between two very famous conductors: one of them, who had made much of his reputation by his interpretations of Berlioz, became enraged beyond belief

*Translations are from Edward T. Cone's critical edition of the *Fantastic Symphony* which has a fine selection of contemporary opinions of the work.



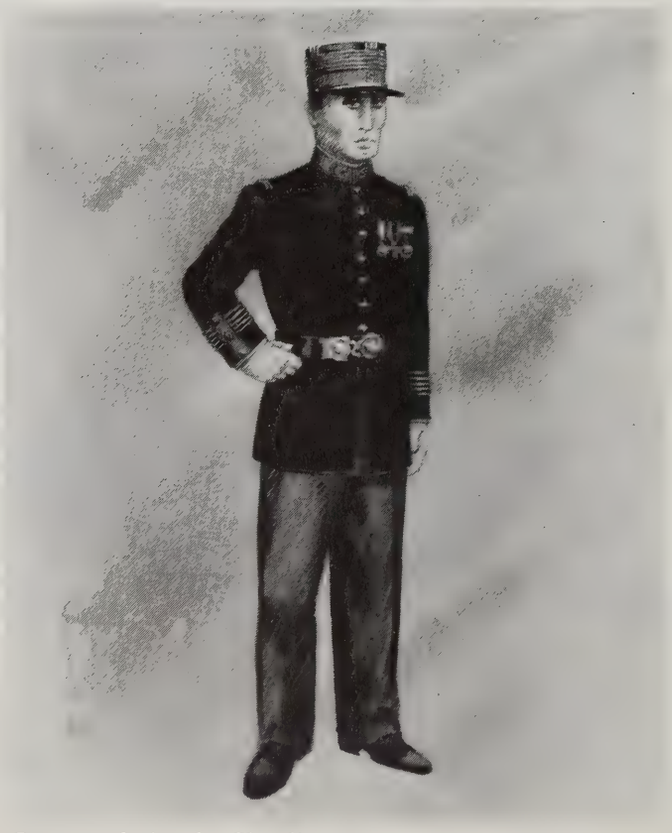
Carousel animal for "Béatrice et Bénédict"

when the other mildly remarked that Berlioz often used the tonic chord very awkwardly in the middle of a phrase, although, he added, in his best pieces it didn't seem to matter. In fact, the accusation of insufficient competence arises more often with Berlioz than with any composer of comparable stature and importance. It was most cruelly phrased by Debussy, who once wrote that Berlioz was the favorite composer of people who didn't know much about music.

Berlioz fanatics—and their number has happily grown in recent years—tend to dismiss the charges as simple misunderstandings. To a great extent, they are right, and experiences of Berlioz's music shows how right they are. The two arias of Marguerite from *The Damnation of Faust* are a good test. In each, the opening melody appears several times with very little alteration. The first appearance always sounds, at least to me, not only beautiful, but exotic, idiosyncratic, and even a little awkward; the second time is more persuasive, and the third sounds absolutely convincing. This means that one comes to Berlioz with the wrong preconceptions—with prejudiced ears, so to speak—and that these prejudices must be suspended when listening.

It is curious that—in my experience—this suspension of prejudice, this reordering of what one expects from music, does not become completely automatic after great familiarity with Berlioz's work, but must take place again each time. I think this explains why Berlioz has remained to some extent still a controversial composer, still largely unassimilated, while all controversy about his great contemporaries—Chopin, Schumann, and Wagner—died down a long time ago.

Berlioz belongs to the great Romantic generation born in the first two decades after 1810, but he differs from his contemporaries in several ways. In the first place, he did not play the piano. As far as I know, the only instruments that Ber-



Costume design for Claudio

lioz could play were the flageolet and the guitar. Most of the composers since 1700 have been performers at the keyboard. Several, like Haydn, Stravinsky, and Schumann, worked out their ideas at the piano. Many of them were great virtuosi: Mozart, Beethoven, Chopin, Liszt, and Bartók, to name only a few. Even Wagner began to compose by writing piano sonatas. The player at the keyboard is the only instrumentalist who controls a whole polyphonic texture and even feels the movement of the individual inner and outer voices against each other as a movement of muscles, as direct tactile experience. This experience was denied to Berlioz.

Second—and this is perhaps a corollary to the foregoing—Berlioz was the only important composer of his generation to dislike the music of Bach. His contemporaries were all educated by *The Well-tempered Keyboard*. Starting with Beethoven, in fact, that has been the basis of almost every composer's education (except the composers of Italian opera). Beethoven played the *Well-tempered Keyboard* when he was thirteen; Liszt studied with Beethoven's pupil Czerny, who edited all of Bach's keyboard works; Schumann adored Bach, and Chopin declared that Bach's music was the basis of all composition and taught it to his students in turn. It is, in fact, difficult to imagine what music would have become after 1770 without Bach, the foundation of almost all musical instruction.

Berlioz was generally bored by Bach: alone among his contemporaries the Bach revival passed him by without leaving a trace in his music. This lack of interest is revealing: Berlioz did not want to learn from Bach or to steal from him, as everybody else was doing. He went back for inspiration to Gluck. It is significant that the same reproaches of professional incompetence directed at Berlioz are still, in our century, directed at Gluck as well—awkwardness in harmony, naive counterpoint, and so forth. The reproaches began with Handel's famous observation that "Gluck knows no more counterpoint than my cook."

This suggests the measure of Berlioz's originality and of the problems that it can cause. Almost any mediocre musician can master counterpoint and harmony in the Bach tradition—which is not all that different, in fact, from the Palestrina tradition sometimes used in its place. If Berlioz did not master it, this was surely deliberate: he must have sensed that it would not be of much use to him. His music cannot be judged by the criteria of the German tradition, which has seemed so central to music since 1700. Yet Berlioz—in the way he specifically and consciously challenged the music of Beethoven (to prolong Beethoven's achievement)—appears to claim that his music must be integrated into that tradition. It does not seem as if the problems posed by Berlioz's music will ever disappear. Not that it matters that much—if performances are good and there are lots of them.

—Charles Rosen

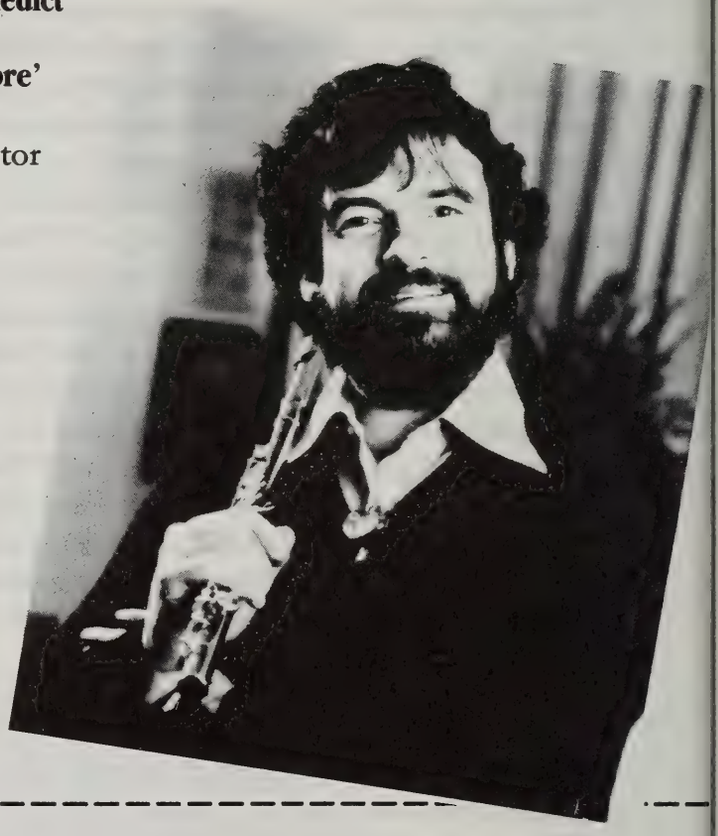
Renowned concert pianist Charles Rosen is also the author of several acclaimed books on music, including *The Classical Style*, which won the National Book Award in 1972, and the most recent, *Sonata Forms*. His essay "The Berlioz Controversy" appeared originally in *Stagebill* and is reprinted here by permission of that publication.

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ARTISTS

Frederica von Stade



Mezzo-soprano Frederica von Stade stands now at the pinnacle of a career that has taken her to the stages of the world's great opera houses as well as to concert and recital platforms throughout this country and abroad. Renowned as a *bel canto* specialist, Ms. von Stade has triumphed in the great mezzo-soprano roles of Rosina in *Il barbiere di Siviglia*, Adalgisa in *Norma*, Elena in *La donna del lago*, and the title role of Rossini's *La Cenerentola*. In addition, her great love of the French repertoire has led her to numerous successes in this sphere, including Melisande in *Pelléas et Mélisande*, Charlotte in *Werther*, Marguerite in *The Damnation of Faust*, and such rarely heard operas as Rameau's *Dardanus*, Thomas's *Mignon*, and Massenet's *Cendrillon*. Among the other roles on which Ms. von Stade has put the stamp of her unique artistry are Cherubino in *Le nozze di Figaro*, Sextus in *La clemenza di Tito*, Idamante in *Idomeneo*, Dorabella in *Così fan tutte*, and Octavian in *Der Rosenkavalier*. She has appeared in nearly all of the world's great opera centers, including the Metropolitan, La Scala, Hamburg, the Paris Opera, Covent Garden in London, and the Teatro Colon in Buenos Aires. In this country, in addition to the Metropolitan, she has appeared with the opera companies of Houston, San Francisco, and Washington.

In addition to her operatic appearances, Ms. von Stade has appeared with orchestra and in recital throughout the world. She has made over two dozen recordings on every major label, including most recently *The Damnation of Faust* with Solti and the Chicago Symphony for London; *Le nozze di Figaro* conducted by Herbert von Karajan also for London; "The Songs of the Auvergne" and "Frederica von Stade: Live!" for CBS; an album of Fauré songs with Jean-Philippe Collard for Angel/EMI; the Paris Opera's production of Rameau's *Dardanus* conducted by Raymond Leppard for Erato; and the Covent Garden *Werther* conducted by Sir Colin Davis for Philips. She has recorded Ravel's *Shéhérazade* with Seiji Ozawa and the Boston Symphony for CBS; she recorded Debussy's *La Damoiselle élue* and Berlioz's *Les Nuits d'été* with Ozawa and the orchestra at the time of her most recent BSO appearances in October 1983.

Ms. von Stade's 1983-84 season included her first Blanche in *Dialogues of the Carmelites* at the Met; a French opera series at Carnegie Hall featuring her in Offenbach's *La Périchole*, Massenet's *Chérubin*, and Thomas's *Hamlet;* Monteverdi's *Coronation of Poppea* at Glyndebourne; performances with the Chamber Music Society of Lincoln Center; the premiere of a new song cycle by Dominick Argento with the Minnesota Orchestra; appearances with the St. Paul Chamber Orchestra; and recitals across the country. In January 1984 she was seen on PBS in a film of *La Cenerentola* made in Europe by Unitel.

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Ms. von Stade first appeared with the Boston Symphony Orchestra in October 1977 for concert performances of Berlioz's *Béatrice et Bénédict* under Seiji Ozawa's direction in Boston and New York. She sang the same composer's *Damnation of Faust* with the orchestra at the Salzburg Festival in August 1979, and she has returned to Boston in recent seasons for music of Ravel, Mozart, and Mahler. In January 1983 she sang Marguerite in *Damnation of Faust* with Seiji Ozawa and the Boston Symphony both in Boston and at Carnegie Hall in New York.

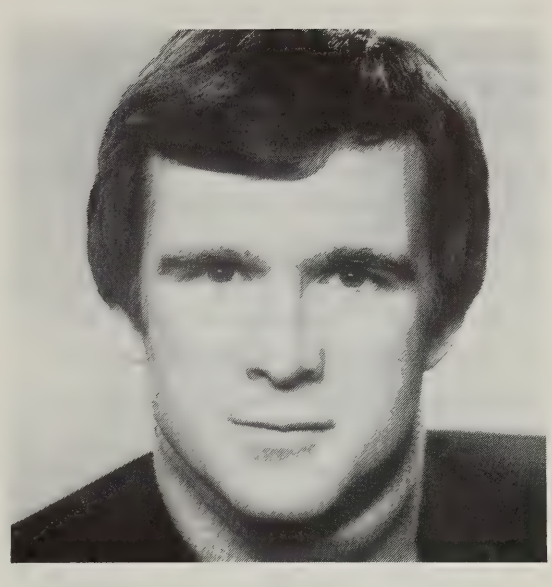
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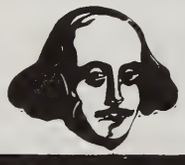
Jon Garrison



American tenor Jon Garrison divides his time between opera and oratorio on the major stages of North America and Europe. Highlights of his 1983-84 season have included appearances with the Philadelphia Orchestra, with Speculum Musicae in New York and Washington in a special concert of Elliott Carter's music, and at the Helsinki Festival, as well as operatic performances with the New York City Opera as Nadir and Pinkerton, the Greater Miami Opera as Ferrando, the Portland Opera as Hans in *The Bartered Bride,* Toledo Opera as Nanki-poo, and the Pittsburgh Opera as Romeo. Mr. Garrison made his Metropolitan Opera debut in 1975, his European debut in 1978 at Spoleto, and his New York City Opera debut in 1982 in Gluck's *Alceste.* He has appeared with the Hamburg Opera, Berlin Radio Orchestra, Lyons Opera, at Le Théâtre Châtelet in Paris, and throughout North America with the opera companies of Santa Fe, Houston, Montreal, Cincinnati, New Orleans, Portland, and Pittsburgh. Recent concert appearances have included the San Francisco and Houston symphonies—singing Beethoven's *Missa Solemnis* with the former—the National Arts Centre Orchestra, and the Cleveland Orchestra. His many

honors include being chosen personally by Zubin Mehta to be soloist with the New York Philharmonic in the gala concert celebrating Carnegie Hall's ninetieth anniversary in 1981. This July, Mr. Garrison was tenor soloist with Andrew Davis and the BBC Orchestra of London for the European premiere of Sir Michael Tippett's *The Mask of Time*, commissioned by the Boston Symphony Orchestra for its centennial and given its world premiere this past spring in Symphony Hall. Mr. Garrison may be heard as the Evangelist in Bach's *St. Matthew* Passion recorded by Raymond Leppard for EMI records.

Recent appearances have included *The Bartered Bride* with Portland Opera and *La traviata* with Cincinnati Opera. Coming up this fall are performances in *Il barbiere di Siviglia* with Montreal Opera, *Don Giovanni* with Florida Opera West, *The Merry Widow* with San Diego Opera, *Die Zauberflöte* with Shreveport Opera, and Benjamin Britten's Serenade for tenor, horn, and strings with Edo de Waart and the San Francisco Symphony. Mr. Garrison made his Boston Symphony Orchestra debut last week in a performance of Beethoven's Ninth Symphony.



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Sylvia McNair



Soprano Sylvia McNair's 1983-84 engagements included her debut with the Deutsche Oper Berlin in the world premiere of Rudolf Kelterborn's *Ophelia*, a reengagement with the Opera Theatre of Saint Louis in their production of *The Magic Flute*, performances with the Indianapolis Symphony in Mozart's *"Exsultate, jubilate"* and C minor Mass, and a return to the Honolulu Symphony for a performance of *Carmina burana*. Ms. McNair became an overnight favorite after her 1982 Mostly Mozart Festival performance as Sandrina in Haydn's *L'infedeltá delusa*, as a direct result of which she was engaged for the title role in Mozart's *Zaïde* at its Mostly Mozart premiere last summer. Also last summer she won critical acclaim as Hero in the new English-language version of Berlioz's *Beatrice and Benedick* mounted by the Opera Theatre of Saint Louis and made her Italian debut at the Festival of Two Worlds in Spoleto. She also performed twice with the Westminster Choir College at Princeton and at the Waterloo Festival in Stanhope, New Jersey. In 1982-83, the Ohio-born Ms. McNair appeared with the Atlanta, Indianapolis, and San Francisco symphonies, the Pro Arte Chorale, the Bach Aria Group, with Hawaii Opera Theater as Gilda in *Rigoletto*, and in recital. Upon winning the 1982 National Metropolitan Opera Auditions, she made her London debut on the American Artists Series, which presents prizewinners and major young artists from the United States. Ms. McNair was also one of the grand finalists in the San Francisco Opera Auditions. In recent seasons, she has also appeared at the National Symphony's Wolf Trap Bach Festival and the Aspen Music Festival in Colorado, while included among her European engagements was an appearance with the Philharmonia Hungarica. Other performances for which she has won critical praise have included Handel's *Messiah* with both the San Francisco Symphony and the Indianapolis Symphony, and Haydn's *Creation* with the Atlanta Symphony.

Born into a musical family—her mother is a pianist and music teacher, her father a conductor by avocation who was actively involved in church music—Ms. McNair began piano studies at three and violin lessons at seven, and she seemed headed for a career as an instrumentalist although her grandfather, who was married to a profes-

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sional singer, declared when she was only two-and-a-half that she would be a soprano. Ms. McNair continued studying violin until her sophomore year in college, when she decided to take voice lessons and soon found that she could achieve things musically more quickly with her voice than with the violin. She switched her academic emphasis and finished with a bachelor of music degree in vocal performance from Wheaton College and a master of music degree in vocal performance from Indiana University. Her first disc, a Telarc digital recording of Poulenc's *Gloria* with Robert Shaw and the Atlanta Symphony, recently received a Grammy nomination. Her appearance as Hero in Berlioz's *Béatrice et Bénédict* this week marks Ms. McNair's debut with the Boston Symphony Orchestra.

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Janice Taylor



Born in Westfield, New York, mezzo-soprano Janice Taylor is a frequent guest artist with major orchestras, recital series, and opera companies throughout North America and abroad. Besides her appearances at such major music centers as New York's Lincoln Center and Carnegie Hall, in Washington, D.C., San Francisco, Los Angeles, and Cleveland, she has been invited many times to sing at Canada's National Arts Centre, where she has performed before such world leaders as Prime Minister Pierre Trudeau of Canada and Chancellor Helmut Schmidt of West Germany. She has also been honored with invitations to sing at Canada's Government House before two of Canada's Governors General. Increasingly renowned as an ideal Mahler interpreter, Ms. Taylor has performed the Second Symphony with numerous orchestras, the Eighth at the gala opening of San Francisco's Davies Symphony Hall, and the Fourth on tour also with the San Francisco Symphony. Her many performances of *Kindertotenlieder* and *Songs of a Wayfarer* include choreographed versions with the National Ballet of Canada.

Ms. Taylor began her musical training at a very early age as a pianist in western New York state, but it was not until after leaving college that she went to

Montreal to begin her language and vocal studies. Her singing career was launched in Canada when she made her recital debut in Montreal and her orchestra debut with the Toronto Symphony, leading to appearances with nearly every major orchestra and recital series in Canada. Ms. Taylor's orchestra debut in the United States was with the National Symphony Orchestra under John Nelson's direction at the Kennedy Center. Subsequent appearances have included the orchestras of San Francisco, Indianapolis, St. Louis, and Cleveland, and the Spoleto Festival in Charlestown, South Carolina, in works such as the Verdi *Requiem*, Berlioz's *Les Nuits d'été*, Bach's *St. Matthew* and *St. John* Passions and B minor Mass, Wagner's *Wesendonck* Songs, and Handel's *Messiah*. In Europe, Ms. Taylor's orchestra debut took place with the RAI Orchestra of Milan, Italy, at the Verdi Auditorium, where she earned a standing ovation and six curtain calls.

In the realm of opera, Ms. Taylor has appeared in Ottawa in the National Arts Center's productions of *Pique Dame* and *A Midsummer Night's Dream*, in concert versions in Toronto of *Hérodiade* and *La clemenza di Tito*, and in *Béatrice et Bénédict* with the opera companies of St. Louis and Indianapolis. She has also appeared with Vancouver Opera, and she made her European debut in Spoleto in Shostakovich's *Lady Macbeth of Mtsensk*. Currently a resident of New York City, she is a permanent member of the Bach Aria Group and has been heard many times with Musica Sacra and the Pro Arte Chorale. An increasingly active recitalist, she has recorded on numerous occasions for national radio and television broadcasts throughout the United States, Canada, and Europe. Ms. Taylor made her first Boston Symphony appearances this past January and February in Mahler's *Das klagende Lied* in Boston and New York under Seiji Ozawa's direction.

David Parsons



Baritone David Parsons first came to international attention in 1982 when he created the leading role of Frank in Stephen Paulus's *The Postman Always Rings Twice*, for which performance critics were unanimous in their praise of the young American singer. Soon after this came another triumph, as Macheath in the same company's imaginative staging of the John Gay/Raymond Leppard *Beggar's Opera*. During the 1983-84 season, David Parsons made his debut at the Edinburgh Festival, recreating his role in *The Postman* when the Opera Theatre of Saint Louis became the first American company to appear there. His schedule this season has also included appearances as Danilo in *The Merry Widow* with Opera Grand Rapids, as well as a number of operatic and orchestral engagements across the United States. Last summer, Mr. Parsons returned to Saint Louis in the Opera Theatre's new English-language production of Berlioz's *Beatrice and Benedick*, one of the hits of the United States operatic season. He also made his debut as Titan in Raymond Leppard's realization of the seventeenth-century opera *L'Orione* by Francesco Cavalli. During the 1982-83 season, Mr. Parsons appeared in a number of roles with opera

companies coast-to-coast. These included the elder Germont in *La traviata* on tour with Opera New England in a production staged and conducted by Sarah Caldwell, Enrico in *Lucia di Lammermoor* with the Minnesota Opera Company, Eisenstein in *Die Fledermaus* with the Knoxville Opera Company, Captain Corcoran in *H.M.S. Pinafore* at the Dayton Opera, and the Theatre Director in Poulenc's *Les Mamelles de Tirésias* with the Opera Theatre of Saint Louis.

Born in Traverse City, Michigan, of Swedish-Scottish ancestry, David Parsons inherited a love of singing from his mother, an accomplished amateur musician. By the time he entered the University of Michigan, he had set his sights firmly on a singing career. As baritone soloist with the University of Michigan Choir, he participated in a four-week State Department-sponsored tour of Czechoslovakia, Poland, and Hungary in 1975, and he was with the choir when it served as chorus at the International Opera Festival de las Palmas directed by Tito Capobianco in the Canary Islands. He became interested in opera production, directing and singing in a full production of Ward's *The Crucible* at the University of Michigan. He also served on the faculty of the National Music Camp at Interlochen, Michigan, and he received his bachelor's and master's degrees in music from the University of Michigan. Mr. Parsons served as an Apprentice Artist at the Santa Fe Opera in 1976 and 1979 and was a member of the first resident company of Michigan Opera Theatre in Detroit in 1978-79. During that season he made his professional debut with Michigan Opera Theatre as Silvio in *Pagliacci*. In the following three seasons he performed leading roles with Opera Midwest, Texas Opera Theater, Houston Grand Opera, Opera Theatre of Saint Louis, and at the Aspen Festival, where he also served on the faculty in the summer of 1982 teaching "Acting for Opera Singers." His appearance in Berlioz's *Béatrice et Bénédict* at Tanglewood is his first with the Boston Symphony Orchestra.



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John Ostendorf



Bass-baritone John Ostendorf's 1983-84 season has included a return to the Philadelphia Orchestra for Handel's *Messiah,* a Pittsburgh Symphony debut also in *Messiah,* Britten and Mozart works with the Seattle Symphony, and operatic engagements as Figaro in *Le nozze di Figaro* with Toledo Opera, Don Alfonso in *Così fan tutte* with the Pennsylvania Opera Theater, and Escamillo in *Carmen* with the Spokane Symphony, as well as recitals and chamber music concerts throughout the New York area. During the summer of 1983 he was guest soloist with the Baltimore Symphony and sang Figaro with the Mexico City Philharmonic in a staged production of Mozart's opera. Last season, Mr. Ostendorf sang Pergolesi's *Music Master* with Gerard Schwarz and the Los Angeles Chamber Orchestra, a performance also recorded for Angel records. Concerts included engagements with the Phoenix and Indianapolis symphonies, the Handel Festival at the Kennedy Center, *Messiah* with the Bel Canto Chorus of Milwaukee, and a concert with the Beethoven Society at New York's Tully Hall. Operatic appearances included Don Alfonso in *Così* at the Tapei Festival in Taiwan, Don Fernando in *Fidelio* with the Charlotte Opera, Basilio in Kalamazoo's *Il barbiere di Siviglia,* and Figaro with Nassau Lyric Opera. With the National Arts Centre Orchestra he sang *Pulcinella* both in Ottawa and at Carnegie Hall; he has also performed that work with the Los Angeles Chamber Orchestra, Indianapolis Symphony, and the "Y" Chamber Symphony at the 92nd Street "Y" in New York.

A frequent guest with the Baltimore Symphony, Mr. Ostendorf has been soloist with the Cincinnati and Detroit symphonies, the Minnesota, Cleveland, and Philadelphia orchestras, the Buffalo Philharmonic, the Orchestre de Lille in France, the Bach Choir of Bethlehem, and the Baldwin-Wallace Bach Festival. He is much in demand with all the prestigious Bach festivals throughout the country, with virtually every concert organization in the New York area, and at major festivals throughout the United States and Europe. Other operatic appearances have included Handel's Giulio Cesare with San Francisco Spring Opera, Mozart's Figaro for Canadian Opera and New Cleveland Opera, Don Giovanni for the Augusta and Piedmont operas, Dulcamara and Don Fernando

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for Kansas City Lyric Opera, and a debut with the Netherlands Opera in the world premiere of Henkeman's *Winter Cruise*. In addition to a just-released French cantata album for Leonarda records, Mr. Ostendorf has recorded Lieder of Clara Schumann and Fanny Mendelssohn for that label, and he may be heard on CBS Masterworks with Leonard Bernstein. His singing for Martha Graham and her celebrated dance company has taken him to Broadway theaters and to such major European theaters as Covent Garden in London, Venice's La Fenice, and Le Théâtre des Champs Elysées. Mr. Ostendorf makes his Boston Symphony debut this week as Don Pedro in Berlioz's *Béatrice et Bénédict*.

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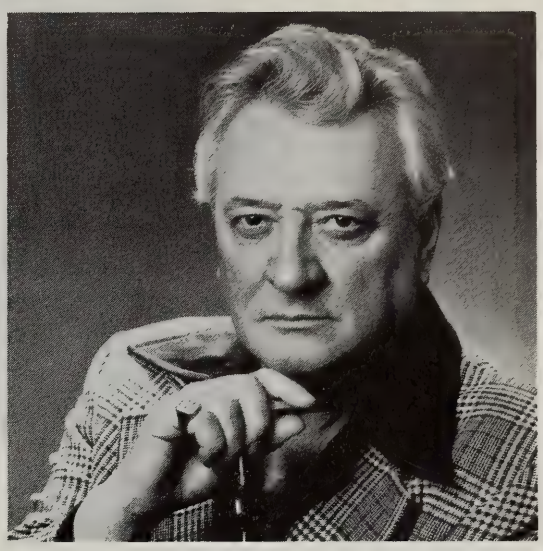
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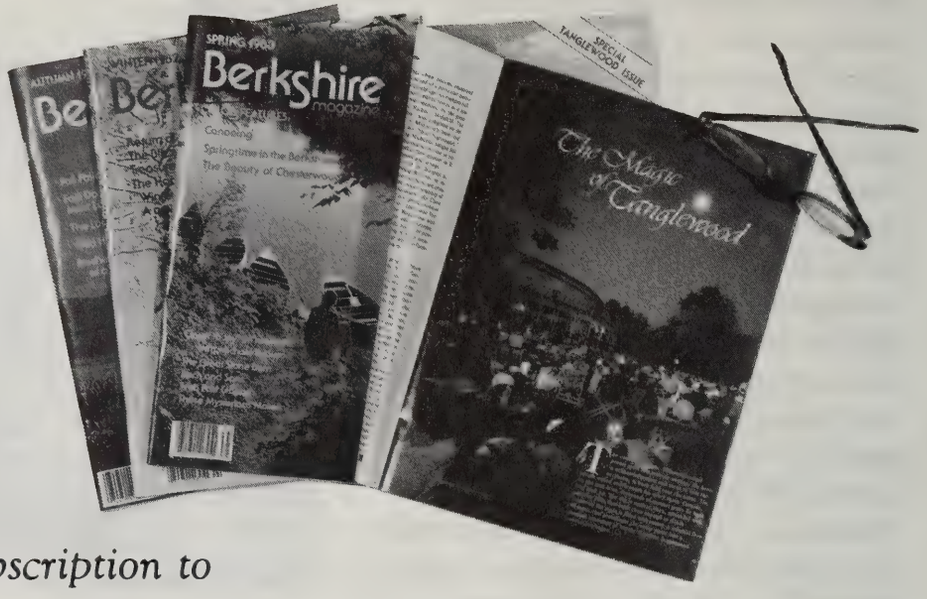
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Italo Tajo



Italo Tajo, world-renowned opera singer and J. Ralph Corbett Distinguished Professor of Opera and Basso-in-Residence and Artistic Director of the Opera Program at the College-Conservatory of Music of the University of Cincinnati, was born in Pinerolo, Italy. He made his operatic debut in 1935 at the Teatro Regio in Turin under the baton of Maestro Fritz Busch as Fafner in Wagner's *Das Rheingold*, and in 1939 he launched a career which took him to every principal opera house in the world under such famous conductors as Busch, Pietro Mascagni, Tullio Serafin, Victor de Sabata, Fritz Reiner, Dimitri Mitropoulos, Vittorio Gui, Artur Rodzinsky, Carlo Maria Giulini, Karl Böhm, Leonard Bernstein, Seiji Ozawa, and James Levine. Critically acclaimed for his more than 160 leading characters and for his diversity of musical and dramatic styles, Mr. Tajo has appeared in world premieres by such composers as Gian-Francesco Malipiero, Ildebrando Pizzetti, Nino Rota, and Luigi Nono. His numerous motion picture and television credits include, among others, two important productions of *La bohème:* the first telecast ever from the new Metropolitan Opera House, and the Zeffirelli production recently telecast worldwide

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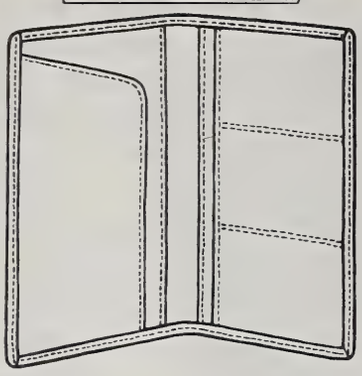
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by satellite. He has appeared in recitals on Italian television in 1963, 1964, and 1965. Mr. Tajo has recorded a series of complete operas with Italian RAI and made commercial recordings with Cetra, EMI, RCA, Telefunken, and Decca. His most recent recordings have included Puccini's *Tosca* with Mirella Freni, Luciano Pavarotti, and Sherrill Milnes, and *La bohème* with Renata Scotto, Alfredo Kraus, and Sherrill Milnes under James Levine's direction. He has also been successful in musical comedy with *Fanny* on Broadway and Cole Porter's *Kiss Me Kate* in Italy. Recent operatic performances have included the Metropolitan Opera and the companies of Chicago, San Francisco, Cincinnati, and Pittsburgh. As an operatic stage director, Mr. Tajo's credits include *Il barbiere di Siviglia, Don Quichotte, Don Giovanni, Tosca, Il trovatore, Il tabarro,* and *Gianni Schicchi* with companies in Chicago, Dallas, Teheran, Seattle, Cincinnati, Detroit, and Grand Rapids. He directs the Opera Program at the College Conservatory of Music at the University of Cincinnati, and he has been acclaimed for his work with young singers and master classes in Cincinnati, Chicago, Barga, San Francisco, and Honolulu, providing expertise in the style of operatic characterization, recitative, and interpretation. He has served as a judge in many vocal competitions, including the Metropolitan Opera Regional Auditions, WGN Auditions of the Air, and the Grinell and Corbett Award auditions. Italo Tajo is listed in *Who's Who in America, Who's Who in Opera, Personalities in the West and Mid-West,* and *Enciclopedia dello Spettacolo.* His many awards include being named a Fellow of the Graduate School, University of Cincinnati, in 1980, and the J. Ralph Corbett Distinguished Chair in Opera, College Conservatory of Music—University of Cincinnati, in 1982. Mr. Tajo became an American citizen in 1979. He serves on the Cincinnati Opera Board of Trustees and the American Opera Auditions. He appeared as the Sacristan in the Boston Symphony Orchestra production of *Tosca* under Seiji Ozawa's direction at Tanglewood in 1980.



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William Young

As an acting student at Carnegie-Mellon University, William Young appeared as Leonato—the role he takes tonight—in Shakespeare's *Much Ado About Nothing*, on which Berlioz based his *Béatrice et Bénédict*. Since that time, he has enjoyed an extensive and varied career in the theater. He has acted and directed for the off-Broadway theater in such plays as *The Balcony, Six Characters in Search of an Author,* and *Stop, You're Killing Me*. For regional theaters, he has acted and directed for the Seattle Repertory Theatre, the American Conservatory Theatre, the San Diego Shakespeare Festival, and the Theatre Company of Boston. Mr. Young has also appeared with Irene Worth in a concert version of Samuel Beckett's *Eh, Joe* at the Loeb Drama Center in Cambridge, Massachusetts. His television credits include the WNET production of *Under Milkwood*, the *New Voice* for WGBH, and two years on the ABC television series *The Baxters*. Most recently, Mr. Young appeared in the Hartman Stage Company production of *The Magistrate* and the premiere production of David Mamet's *Squirrels* at the American Premiere Stage. This fall, Mr. Young will stage *The Hostage* for Boston University, where he is an Associate Professor of Theatre Arts.

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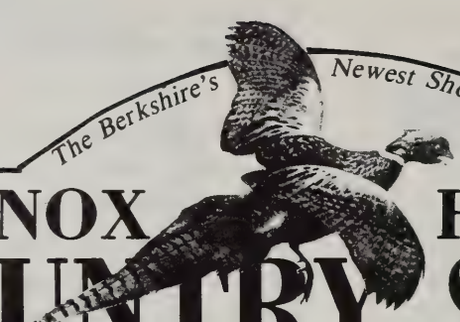
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David Kneuss

David Kneuss has directed the Boston Symphony Orchestra's productions at Tanglewood of Puccini's *Tosca*, scenes from Mussorgsky's *Boris Godunov*, Beethoven's *Fidelio*, and Gluck's *Orfeo ed Euridice*. A staff stage director at the Metropolitan Opera, he begins his seventh season there this September. Born in Syracuse, Mr. Kneuss is a graduate of the Boston University School of Theater, and he holds a graduate degree in fine arts and directing from the theater division of Carnegie-Mellon University. At the Met he has directed revivals of the recent Franco Zeffirelli production of Puccini's *La bohème*, and this year he will work with Mr. Zeffirelli on a new production of *Tosca* with Hildegard Behrens and Placido Domingo. Mr. Kneuss staged Mussorgsky's *Boris Godunov* at the San Francisco Opera last November, and he made his European debut this past spring, producing *Fidelio* at the Maggio Musicale in Florence, Italy.

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Sarah G. Conly and John Michael Deegan

Sarah G. Conly and John Michael Deegan's association with the Boston Symphony Orchestra began with Mr. Deegan's design for the 1980 production of *Tosca* at Tanglewood. Since that time, the couple has designed the sets, costumes, and lighting for Tanglewood productions of *Boris Godunov, Oedipus Rex, Fidelio,* and *Orfeo ed Euridice*. Their collaboration has expanded to include a 1984 production of *Fidelio* for the Maggio Musicale Fiorentino, as well as such diverse design projects as *Abduction from the Seraglio* for the Opera Company of Boston, *The Makropulos Affair* and *La Calisto* for Milwaukee's Skylight Comic Opera, the Iceland National Opera productions of *The Mikado* and *The Barber of Seville*, and the bandstand for Bobby Short's performance at the 1984 March of Dimes Beauty Ball.

Prior to his collaboration with Ms. Conly, John Michael Deegan designed scenery and lighting for theater, opera, and ballet companies throughout the United States. In September he will begin his eighth season as assistant staff scenic designer for the Metropolitan Opera Association. Sarah G. Conly has worked in and out of New York City as a designer of costumes for theater, opera, dance, television, and advertising. The two are married (to each other) and live in New York City.

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Tanglewood Festival Chorus
John Oliver, conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Under the direction of conductor John Oliver, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, André Previn, Eugene Ormandy, and Gunther Schuller. This past April in Symphony Hall, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of Time,* commissioned by the Boston Symphony Orchestra for its centennial in 1981.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The latest recording by Mr. Oliver and the chorus, on Nonesuch, includes music of Luigi Dallapiccola and Kurt Weill. In addition, the chorus may be heard on the Telarc recording of Beethoven's Choral Fantasy with Seiji Ozawa, the Boston Symphony Orchestra, and pianist Rudolf Serkin.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous other recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand.* Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has



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In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its seventh season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.

Tanglewood Choir
John Oliver, conductor

The Tanglewood Choir includes members of the Berkshire Music Center's vocal programs who participate in the master classes of Phyllis Curtin either as Fellows in Vocal Music or as members of the Phyllis Curtin Seminar. Earlier this summer they were heard in the Boston Symphony Orchestra's performances of Telemann's *Die Tageszeiten* and J.S. Bach's *Peasant* Cantata under the direction of Kurt Masur. In recent summers, the Tanglewood Choir's appearances have included productions of Gluck's *Orfeo ed Euridice* and Beethoven's *Fidelio*, both under the direction of Seiji Ozawa.



Tanglewood Festival Chorus
John Oliver, conductor

Sopranos

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Diana Noyes
Joan Pernice Sherman

Mezzo-sopranos

Maisy Bennett
Ethel Crawford
Mary A.V. Crimmins
Donna Hewitt-Didham
April Merriam
Vanessa M. Ovian

Tenors

E. Lawrence Baker
Michael Conran
Mark Wilson

Basses

David J. Ashton
Aubrey Botsford
Daniel E. Brooks
James E. Dobson
Timothy Lanagan
Jay F. Levine
Rene A. Miville
Joel S. Sadler
Howard Wilcox

Tanglewood Choir
John Oliver, conductor

Sopranos

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Young-Ae Cho
Maria A. Freeman
Betsy Gintz
Roberta M. Gumbel
Margery Hellmold
Robin Jenness
Lorraine J. Kelley
Julie A. Kierstine
Karen Richards
Rhea Stone
Lynn A. Torgove
Mary VanderLinden
Jayne West
Carolyn Whyte

Mezzo-sopranos

Candice S. Burrows
Elizabeth A. Dyrud
Nan Hughes
Marjorie McDermott
Lavina Riley
Julia Ann Scheer

Tenors

William J. Cotten
John P. Delmore
William Hite
Stephen K. Jones
Kemal Khan
Marc Lowenstein
Fritz S. Robertson
Petger Schaberg

Basses

W. Mark Fularz
James E. Kleyla
Richard Morrison
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Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

Thursday, 9 August at 8:30

JESSYE NORMAN, soprano
PHILLIP MOLL, piano

BRAHMS

Botschaft, Opus 47, No. 1
Feldeinsamkeit, Opus 86, No. 2
Auf dem Kirchhofe, Opus 105, No. 4
Sapphische Ode, Opus 94, No. 4
Meine Liebe ist grün, Opus 63, No. 5

STRAUSS

Ständchen, Opus 17, No. 2
Ich trage meine Minne, Opus 32, No. 1
Allerseelen, Opus 10, No. 8
Morgen, Opus 27, No. 4
Kling!, Opus 48, No. 4

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JULES ESKIN, cello

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Elégie
Les Fleurs

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Notes

Of the great German Romantic song composers after Schubert, **Brahms** was the one who stayed closest to what might be called the "classic" form of the art song—generally some kind of strophic treatment (that is, each verse of the poem set to the same music) with a careful integration of voice and piano part. Of course, Brahms was far too sensitive simply to compose unadorned strophic songs without reason, and in most cases the various stanzas of the song are treated with effective and subtly varied music. When composing a song, Brahms sought for a melody and a bass line first; these outer lines, in a relationship of mutual support, were the framework on which the song rested. Rarely did Brahms choose the greatest poetry of his age, but he made poetic and vivid even the works of distinctly minor figures.

What is perhaps most striking in the songs of Brahms—as it is striking in his instrumental music, too—is his mastery of phrase rhythm, his ability to compress or expand for expressive purposes in an entirely natural way. In *Auf dem Kirchhofe*, for example, the bulk of the song describes the scene in a frozen churchyard with ice encrusting the tombstones. The voice sings essentially a recitative in a minor key; but at the last phrase, as the ice melts and the poet reads the inscription, the music swings into the major just as the phrase broadens into a lyrical arioso, producing a magical effect of conclusion. More typically, Brahms shapes the song in traditional ways—with the ABA pattern or through strophic repetition—but recasts a repeated passage so as to create a powerfully varied effect. This is accomplished, for example, in *Botschaft*. Similarly one of Brahms's greatest songs, *Feldeinsamkeit*, which seems, on the surface, purely strophic, is far more subtle. The main points of articulation (cadences, key relationships) are the same in the two stanzas, but they are arrived at by different routes. And, as with his predecessors, Brahms could choose to compose a straightforward strophic setting if the mood and character of several stanzas remained the same, as in the poem *Meine Liebe ist grün* by Felix Schumann (the son of Brahms's friend Robert). Here the young poet's enthusiastic cataloguing of his love's qualities evokes a rhapsodic setting that serves for both stanzas.

Well before he made a reputation as a composer of symphonic poems and operas, the young **Richard Strauss** was already establishing a name for himself as a song composer. He wrote most of his songs during the twenty-one-year period from 1885 to 1906. Since the composer's wife, Pauline de Ahna, was a professional singer, many of the songs were written for her. His natural flow of ecstatic melody made him as natural a composer of song as of opera, and the lyricism that pervades the stage works is equally evident in the songs.

It was the Opus 10 songs, published in 1885, when the composer was but twenty-one, that marked him at once as an important figure, since that set contained some of the very finest songs he ever wrote, including *Allerseelen*, which, though it begins almost in a conversational mode, builds to a nearly operatic climax. All Souls' Day (2 November) is sacred to the dead, and the singer seems to be taking advantage of the day to try to revive an old love affair which is equally dead. Within two years Strauss had composed the Opus 17 set of songs which included the ever-popular *Ständchen;* here the immediacy and urgency of Strauss's music brings to life a stereotyped poem—two identical stanzas depict the lover calling the beloved to come outside (quietly, so as not to disturb any-

one!), then a complete change of mood as a climax in a distant key celebrates the consummation of their love before the peaceful conclusion. This song also reveals Strauss's tendency to operatic outburst, often reflected in very difficult piano accompaniments (some of which he later arranged for orchestra). A very different song—and one of Strauss's greatest—is *Morgen*, a gem of absolute simplicity, which, despite the sustained notes and the very slow tempo, seems to move in endless gentle motion to its goal.

Maurice Ravel's "songs of Madagascar" represent a high point in Ravel's late style—a style marked by economy and austerity, even though his music is put in the service of exotic texts that might have inspired a lush orchestral score twenty years earlier. The poems were published in French in 1787; a certain Evariste-Désiré de Parny claimed to have translated them from songs collected among the people of Madagascar. This was poetic license, to put it mildly; Parny had never been to Madagascar and was ignorant of the language. The texts, however, are marvels of evocative imagery, and Ravel was clearly drawn to them. He composed them on a commission from Mrs. Elizabeth Sprague Coolidge. Ravel described them as "a sort of quartet in which the voice plays the role of the principal instrument." The two outer songs are expressively erotic in character; the middle song is more dramatic in its hinting at the evil effects of the "white men" who bring death and destruction to the exotic and distant land. At the premiere of the cycle in 1926, this movement set off a scandal on the grounds that its anti-imperialistic view was unpatriotic.

Erik Satie became a model for a kind of cheerful musical anarchy, best-known for a handful of piano pieces (*Gymnopédies*, often heard in orchestral guise) and for such memorable titles as *Three Pieces in the Form of a Pear* (invented after someone complained that his music had no form). He had undertaken formal conser-



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vatory training in Paris, but this shy little nearsighted quasi-foreigner (his mother was Scottish) failed to excel in much of anything. Records reveal him to have been gifted but exceptionally lazy. The teacher of his piano class wrote the evaluation, "Nothing. Three months to learn a piece; incapable of sight-reading." Evidently he stayed on at the conservatory because it offered a way of avoiding the compulsory five years of military service. Eventually he gave in and joined the Infantry, but he soon found it more boring than the Conservatory. His solution was to expose himself to the winter wind and contract bronchitis, whereupon he was invalided out.

During this time Satie's best friend was an odd character named J.P. Contamine de Latour, a poet of Spanish origin who claimed to be related to Napoleon. Satie and Latour were inseparable denizens of Montmartre, amicable enough, apparently, to share girlfriends. Satie's first published works were songs to texts of Latour. Though not published until after his military escapade, Satie had evidently composed some if not all of these songs during his conservatory days. He claimed that his piano teacher encouraged him to become a composer, while his theory teacher urged him to concentrate on the piano! In any case, the Latour songs are graceful works of a conventional type that suggest the composer was not unacquainted with Massenet's *Manon*. The years that followed were hardly triumphs for Satie; he became closely acquainted with Debussy during the composition of *Pelléas*, and served as a sort of court jester to Debussy. But of his own music, there was only hackwork, songs composed for performance in concerts given at cafes, essentially nightclub music. Yet though Satie referred to this work as "trash," he nonethelesss took a perverse pleasure in writing light pieces. One of the most popular of these works (and probably many are simply lost) was a waltz song composed to a sentimental lyric written by his friend Vincent Hyspa. Though Hyspa was better known for satire, this particular love song of roses blooming in the garden of the heart became enormously popular when Satie set it with simple music of complete seriousness. Not yet had he become the inveterate prankster of later days who had such an effect on the next generation of French composers.

—Steven Ledbetter

Texts and translations begin on the next page.

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Botschaft, Opus 47, No. 1

Wehe, Lüftchen, lind und lieblich
um die Wange der Geliebten,
spiele zart in ihrer Locke,
eile nicht hinwegzufliehn!

Tut sie dann vielleicht die Frage,
wie es um mich Armen stehe,
sprich: "Unendlich war sein Wehe,
höchst bedenklich seine Lage;

Aber jetzo kann er hoffen,
wieder herrlich aufzuleben,
denn du, Holde,
denkst an ihn."

—Georg Friedrich Daumer

The Message

Blow, gentle breeze, softly and sweetly
about my beloved's cheeks;
play tenderly in her locks
and do not hasten away!

If perhaps she should happen to ask
how I, poor wretch, am doing,
say: "Endless was his pain,
his condition was very serious;

but now he can hope
to enjoy life again,
for you, dear one,
think of him."

Feldeinsamkeit, Opus 86, No. 2

Ich ruhe still im hohen grünen Gras
Und sende lange meine Blick nach oben,
Von Grillen rings umschwirrt ohn' Unterlass,
Von Himmelsbläue wundersam umwoben.

Die schönen weissen Wolken ziehn dahin
Durchs tiefe Blau, wie schöne
stille Träume;—
Mir ist, als ob ich längst gestorben bin
Und ziehe selig mit durch ew'ge Räume.

—Hermann Allmers

Alone in the Fields

I lie still in the tall green grass
and gaze upward for a long time,
surrounded by crickets chirping ceaselessly,
wondrously enmeshed by the bright blue of
heaven.

The beautiful white clouds move off
through the deep blue, like beautiful, silent
dreams.
It seems to me as though I had long since died
and drift blissfully along with them through
eternal spaces.

Auf dem Kirchhofe, Opus 105, No. 4

Der Tag ging regenschwer und sturmbewegt,
Ich war an manch vergessnem Grab gewesen,
Verwittert Stein und Kreuz, die Kränze alt,

Die Namen überwachsen, kaum zu lesen.

Der Tag ging sturmbewegt und regenschwer,
Auf allen Gräbern fror das Wort: Gewesen.

Wie sturmestot die Särge schlummerten,

Auf allen Gräbern taute still: Genesen.

—Detlev von Liliencron

In the Churchyard

The day was heavy with rain and stormy;
I had been to many a forgotten grave,
Weathered stones and crosses, the wreaths
old,
the names overgrown, hardly to be read.

The day was stormy and heavy with rain.
On all the graves was frozen the word:
DECEASED.
As though dead to the storm, the coffins
slumbered;
on every grave it thawed silently:
RELEASED.*

*An untranslatable play on words. When covered with ice, the poet reads the word on the tombstone as "Gewesen"; when the ice thaws, he realizes that he has misread the word. The two readings form a parable of Christian doctrine.

Sapphische Ode, Opus 94, No. 4

Rosen brach ich nachts mir am dunklen Hage;
süsser hauchten Duft sie als je am Tage;

doch verstreuten reich die bewegten Äste
Tau, der mich nässte.

Auch der Küsse Duft mich wie nie berückte,

die ich nachts vom Strauss deiner Lippen
pflückte;
doch auch dir, bewegt im Gemüt
gleich jenen,
tauten die Tränen.

—*Hans Schmidt*

Sapphic Ode

I gathered roses at night from the dark hedge;
they breathed a fragrance sweeter than ever
they did by day,
yet the moving branches heavily sprinkled me
with dew, which made me wet.

The fragrance of kisses, too, has never moved
me
as when I plucked them from the bouquet of
your lips at night;
yet also from you, moved in your soul like the
branches,
fell the dew of tears.

Meine Liebe ist grün

Meine Liebe ist grün wie der Fliederbusch,
Und meine Lieb ist schön wie die Sonne;
Die glänzt wohl herab auf den Fliederbusch
Und füllt ihn mit Duft und mit Wonne.

Meine Liebe hat Schwingen der Nachtigall,
Und wiegt sich in blühendem Flieder,
Und jauchzet und singet vom Duft berauscht
Viel liebestrunkene Lieder.

—*Felix Schumann*

My Love is Green

My love is green as the lilac,
and my love is fair as the sun;
the sun shines down on the lilac
and fills it with fragrance and with joy.

My love has the wings of the nightingale
and rocks in blossoming lilacs,
exults and, enraptured by the scent, sings
many a song intoxicated by love.



Ständchen, Opus 17, No. 2

Mach auf, mach auf, doch leise mein Kind,
Um keinen vom Schlummer zu wecken.
Kaum murmelt der Bach, kaum zittert im Wind
Ein Blatt an den Büschen und Hecken.
Drum leise, mein Mädchen, dass nichts sich regt,
Nur leise die Hand auf die Klinke gelegt.

Mit Tritten, wie Tritte der Elfen so sacht,
Um über die Blumen zu hüpfen,
Flieg leicht hinaus in die Mondscheinnacht,
Zu mir in den Garten zu schlüpfen.
Rings schlummern die Blüten am rieselnden Bach
Und duften im Schlaf, nur die Liebe ist wach.

Sitz nieder, hier dämmert's geheimnisvoll
Unter den Lindenbäumen.
Die Nachtigall uns zu Häupten soll
Von unseren Küssen träumen
Und die Rose, wenn sie am Morgen erwacht,

Hoch glüh'n von den Wonneschauern der Nacht.

—*Adolf Friedrich von Schacht*

Serenade

Open! Open! but softly, my child,
so as to wake no one from sleep!
The brook barely murmurs, the wind scarcely stirs
a leaf on the bushes and hedges.
So softly, my girl, that nothing may move,

lay your hand quietly on the latch.

With steps as light as those of the elves
to hop over the flowers,
fly lightly out into the moonlit night
as you slip out to me in the garden.
The flowers all around doze by the rippling brook
and give forth perfume in their sleep; only love is awake.

Sit down; here twilight falls mysteriously
under the linden trees.
The nightingale at our heads shall
dream of our kisses
and the rose, when she awakens in the morning,
shall glow deeply from the raptures of the night.

Ich trage meine Minne, Opus 32, No. 1

Ich trage meine Minne vor Wonne stumm
Im Herzen und im Sinne mit mir herum.
Ja, dass ich dich gefunden, du liebes Kind,
Das freut mich alle Tage, die mir beschieden sind.

Und ob auch der Himmel trübe, kohlschwarz die Nacht,
Hell leuchtet meiner Liebe goldsonnige Pracht.
Und lügt auch die Welt in Sünden, so tut mir's weh,
Die arge muss erblinden vor deiner Unschuld Schnee.

—*Karl Henckell*

I Bear My Love

In rapture I bear my love silently
around in my heart and my head.
Yes: that I have found you, dear child,
will cheer me all my allotted days.

And though skies be dim, the night coal-black,
brightly shines the sunny splendor of my love.
And even though the world may lie sinfully, I'm sorry—
the evil world must be dazzled by the snow of your purity.

Allerseelen, Opus 10, No. 8

Stell auf den Tisch die duftenden Resenden,
Die letzten roten Astern trag herbei,
Und lass uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die Hand, dass ich sie heimlich drücke,
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süssen Blicke,
Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,

Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, dass ich dich wieder habe,
Wie einst im Mai.

—*Herman von Gilm*

All Souls

Set on the table the fragrant mignonettes,
bring in the last red asters,
and let us once again speak of love,
as once in May.

Give me your hand, that I may press it secretly,
and if anyone sees, it's all the same to me;
give me just one of your sweet glances,
as once in May.

Today every grave is decked with fragrant flowers;
one day a year belongs to the dead.
Come to my heart, that I may hold you again,

as once in May.

Morgen, Opus 27, No. 4

Und morgen wird die Sonne wieder scheinen,
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde . . .

Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen . . .

—*John Henry Mackay*

Tomorrow

And tomorrow the sun will shine again,
and on the path that I will follow
it will unite us, the happy ones, again,
amid this sun-breathing world . . .

And to the shore, broad and blue-waved,

we shall climb down quietly and slowly,
mute we shall gaze into each other's eyes,

and upon us shall sink the mute silence of happiness . . .

Kling!, Opus 48, No. 4

Meine Seele gibt reinen Ton,
Und ich wähnte die Arme
Von dem wütenden Harme
Wilder Zeiten zerrissen schon.
Sing, meine Seele den Beichtgesang
Wiedergewonnener Fülle!
Hebe vom Herzen die Hülle!
Heil dir, geläuterter Innenklang!
Kling, meine Seele, kling dein Leben,
Kling, quellendes, frisches Gebild.
Blühendes hat sich begeben
Auf dem verdorrten Gefild.
Kling, meine Seele, kling.

—*Karl Henckell*

Resound!

My soul gives forth a pure tone,
and I had imagined the poor thing
already torn away by the raging sorrows
of these wild times.
Sing, my soul, your song of confession
of fullness won again!
Remove the dry husk from your heart!
Hail, purified inner melody!
Resound, o my soul, ring forth your life,
resound, o fresh upwelling image,
for something has newly blossomed
in that withered field.
Resound, my soul, resound.

Chansons madécasses

Nahandove

Nahandove, ô belle Nahandove!
L'oiseau nocturne a commencé ses cris,
la pleine lune brille sur ma tête,
et la rosée naissante humecte mes cheveux.
Voici l'heure; qui peut t'arrêter,

Nahandove, ô belle Nahandove!

Le lit de feuilles est préparé;
je l'ai parsemé de fleurs
et d'herbes odoriférantes;
il est digne de tes charmes,
Nahandove, ô belle Nahandove!

Elle vient.
J'ai reconnu la respiration précipitée
que donne une marche rapide;
j'entends le froissement de la pagne
qui l'enveloppe; c'est elle,
c'est Nahandove, la belle Nahandove.

O reprends haleine, ma jeune amie;
repose-toi sur mes genoux.
Que ton regard est enchanteur!
Que le mouvement de ton sein est vif
et délicieux sous la main qui le presse!
Tu souris, Nahandove, ô belle Nahandove!

Tes baisers pénètrent jusqu'à l'âme;
tes caresses brûlent tous mes sens;
arrête, ou je vais mourir.
Meurt-on de volupté,
Nahandove, ô belle Nahandove!

Le plaisir passe comme un éclair.
Ta douce haleine s'affoiblit,
tes yeux humides se referment,
ta tête se penche mollement,
et tes transport s'éteignent dans la langueur.
Jamais tu ne fus si belle,
Nahandove, ô belle Nahandove!

. . . Tu pars, et je vais languir
dans les regrets et les désirs.
Je languirai jusq'au soir.
Tu reviendras ce soir,
Nahandove, ô belle Nahandove!

Méfiez-vous des blancs

Aoua! Aoua!
Méfiez-vous des blancs,
habitans du rivage.
Du temps de nos pères,
des blancs descendirent dans cette île.
On leur dit: Voilà des terres,
que vos femmes les cultivent;

Songs of Madegascar

Nahandove

Nahandove, o fair Nahandove!
The night bird has begun its cries,
the full moon shines upon my head,
and the early dew moistens my hair.
This is the hour; who can be keeping you
away,
Nahandove, o fair Nahandove!

The bed of leaves is ready;
I have strewn it with flowers
and with aromatic herbs;
it is worthy of your charms,
Nahandove, o fair Nahandove!

She comes.
I recognized the rapid breathing
of hurried walking;
I hear the rustling of the cloth
that covers her; it is she,
it is Nahandove, the fair Nahandove.

O take breath, my young love,
rest on my lap.
How enchanting is your glance!
How lively and delicious is the movement
of your breast under the hand pressing it!
You smile, Nahandove, fair Nahandove!

Your kisses penetrate to the soul;
your caresses set all my senses on fire!
Stop, or I shall die.
Can one die of voluptuous pleasure,
Nahandove, o fair Nahandove!

The pleasure passes in an instant.
Your sweet panting grows gentler,
your moist eyes close again,
your head droops wearily,
and your rapture yields to languor;
Never were you so beautiful,
Nahandove, o fair Nahandove!

. . . You leave me, and I shall languish
amid regrets and desires.
I shall languish until evening.
You'll come back this evening,
Nahandove, o fair Nahandove!

Beware of the White Men

Aoua! Aoua!
Beware of the white men,
dwellers on the shore.
In our fathers' time
white men descended upon this island.
One of them said: Here is land,
let your wives cultivate it;

soyez justes, soyez bons,
et devenez nos frères.

Les blancs promirent, et cependant
ils faisoient des retranchemens.
Un fort menaçant s'éleva;
le tonnerre fut renfermé
dans des bouches d'airain;
leurs prêtres voulurent nous donner un Dieu
que nous ne connoissons pas;
ils parlèrent enfin d'obéissance
et d'esclavage.
Plutôt la mort!
Le carnage fut long et terrible;
mais malgré la foudre qu'ils vomissoient
et qui écrasoit des armées entières,
ils furent tous exterminés.
Aoua! Aoua!
Méfiez-vous blancs!

Nous avons vu de nouveaux tyrans,
plus forts et plus nombreux,
planter leur pavillon sur le rivage.
Le ciel a combattu pour nous.
Il a fait tomber sur eux les pluies,
les tempêtes et les vents empoisonnés.
Ils ne sont plus, et nous vivons,
et nous vivons libres.
Aoua! Aoua!
Méfiez-vous des blancs,
habitans du rivage.

be just, be good,
and become our brothers.

The white men promised, and meanwhile
they were building entrenchments.
A menacing fort arose;
thunder was enclosed
in bronze mouths.
Their priests wanted to give us a god
we do not know;
finally they spoke of obedience
and slavery.
Rather—death!
The carnage was long and terrible,
yet for all the lightning bolts they spat forth,
which destroyed entire armies,
they were utterly exterminated.
Aoua! Aoua!
Beware of the white men!

We have seen new tyrants,
stronger, and more numerous,
plant their banners on the shore.
Heaven fought for us.
It dropped rains upon them,
and tempests and poisonous winds.
They are no more, and we live on,
and we live free.
Aoua! Aoua!
Beware of the white men,
dwellers on the shore.

Il est doux de se coucher

Il est doux de se coucher, durant la chaleur,
sous un arbre touffu, et d'attendre
que le vent du soir amène la fraîcheur.

Femmes, approchez.
Tandis que je me repose ici
sous un arbre touffu, occupez mon oreille
par vos accents prolongés.
Répétez la chanson de la jeune fille,
lorsque ses doigts tressent la natte,
ou lorsq'assise auprès de riz,
elle chasse les oiseaux avides.

La chant plaît à mon âme.
La danse est pour moi presque aussi douce
qu'un baiser. Que vos pas soient lents;
qu'ils imitent les attitudes du plaisir
et l'abandon de la volupté.

Le vent du soir se lève;
le lune commence à briller au travers
les arbres de la montagne.
Allez, et préparez le repas.

—*Evariste-Désiré de Forges,*
Vicomte de Parny

It is Good to Lie Down

It is good to lie down in the heat of the day,
under a leafy tree, and to wait
until the evening wind brings freshness.

Women, approach.
While I rest here
under a leafy tree, delight my ear
with your soothing voices.
Repeat the song of the young girl
while she braids her hair
or, while sitting by the rice patch,
chases the greedy birds away.

This singing is pleasing to my spirit.
Dancing for me is almost as sweet
as a kiss. Step slowly;
imitate the poses of pleasure
and the surrender to voluptuous bliss.

The evening wind awakens;
the moon begins to shine through
the trees on the mountain.
Go, and prepare the meal.

Trois Poèmes de J.P. Contamine de Latour

Chanson

Bien courte, hélas! est l'espérance
Et bien court aussi le plaisir
Et jamais en nous leur présence
Ne dura tant que le désir.
Bien courte, helas! est la jeunesse.
Bien courte est le temps de l'amour
Et le serment d'une mâitresse
Ne dura jamais plus d'un jour.
Celui qui met toute sa joie
Et son espoir en la beauté,
Souvent y laissant, sa gâité,
D'un dur souci devient la proie.

—J.P. Contamine de Latour

Song

Short-lived, alas, is hope,
and short-lived, too, is pleasure
and never for us does their presence
last longer than desire.
Short-lived, alas, is youth.
Short-lived is the season of love,
and the vows of a lover
last but a day.
He who puts all his joy
and his hope in beauty,
often leaves mirth behind and
becomes the prey of unfeeling care.

Elégie

J'ai vu décliner comme un songe,
Cruel mensonge!
Tout mon bonheur.
Au lieu de la douce espérance,
J'ai la souffrance
Et la douleur.

Autrefois ma folle jeunesse
Chantait sans cesse
L'hymne d'amour.
Mais la chimère caressée
S'est effacée,
En un seul jour.

J'ai dû souffrir mon long martyre,
Sans le maudire,
Sans soupirer.
Le seul remède sur la terre
A ma misère
Est de pleurer.

—J.P. Contamine de Latour

Elegy

I saw all my happiness waning
as a dream—
cruel lie!
In the place of sweet hope
I had suffering
and grief.

Formerly my wild youth
sang ceaselessly
the hymn of love.
But that fond idle fancy
has been blotted out
in a single day.

I have had to suffer my long martyrdom
without curses,
without sighs.
The only remedy on earth
for my misery
is weeping.

Les Fleurs

Que j'aime à vous voir, belles fleurs
A l'aube entr'ouvrir vos corolles!
Quand Iris vous fait de ses pleurs
De transparentes auréoles
Vous savez seules dans nos coeurs
Evoquer une tendre image.
Et par vos suaves couleurs
Vous nous parlez un doux langage.
Aussi, messagères d'amour,
Je vous demande avec tristesse
Pourquoi les sort en un seul jour
Vous arrache à notre tendresse.

—J.P. Contamine de Latour

The Flowers

How I love to see you, fair flowers,
begin to open your blossoms at break of day!
When Iris makes of her tears
transparent aureoles for you,
you alone know how
to evoke a tender image in our hearts.
And through your agreeable colors
you speak a sweet language to us.
So, then, messengers of love,
I ask you sadly
why fate in a single day
tears you away from our fond love.

Valse chantée—Tendrement

D'un amour tendre et pur
afin qu'il vous souvienne,
voici mon coeur tremblant,
mon pauvre coeur d'enfant.

Et voici, pâle fleur
que vous fites éclore,
mon âme qui se meurt de vous
et de vos yeux si doux.

Mon âme est la chapelle,
où la nuit et le jour
devant votre grâce immortelle,
prie à deux genoux mon fidèle amour.

Dans l'ombre et le mystère
chante amoureusement
une douce prière,
paienne, si legère,
c'est votre nom charmant.

Des roses sont écloses
au jardin de mon coeur,
ces roses d'amour sont moins roses
que vos adorable lèvres en fleur.

Des vos mains si cruelles
et dont je suis jaloux,
effeuillez les plus belles,
vous pouvez les cueillir, le jardin est à vous.

—*Vincent Hyspa*

Waltz song—Tenderly

In order that you remember
a love tender and pure,
here is my trembling heart,
my poor childish heart.

And here, the pale flower,
that you have caused to open,
my soul, which is dying for you
and for your eyes so sweet.

My soul is the chapel
where, night and day,
before your immortal grace,
my faithful love, kneeling, prays.

In the darkness and the mystery,
one sweet prayer
is sung lovingly,
heathen girl, so lightly—
your charming name.

Roses have burst open
in the garden of my heart;
these roses of love are not so much roses
as they are your adorable lips in blossom.

With your hands so cruel,
of which I am jealous,
you pluck the most beautiful;
you can pick them: the garden is yours.

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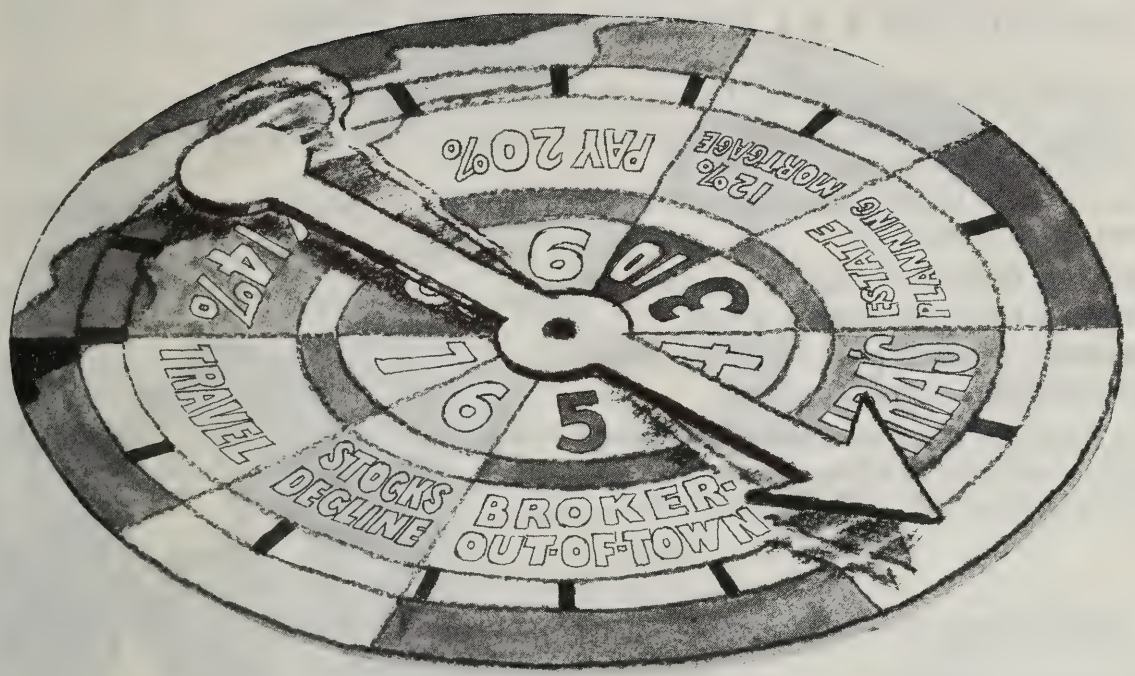
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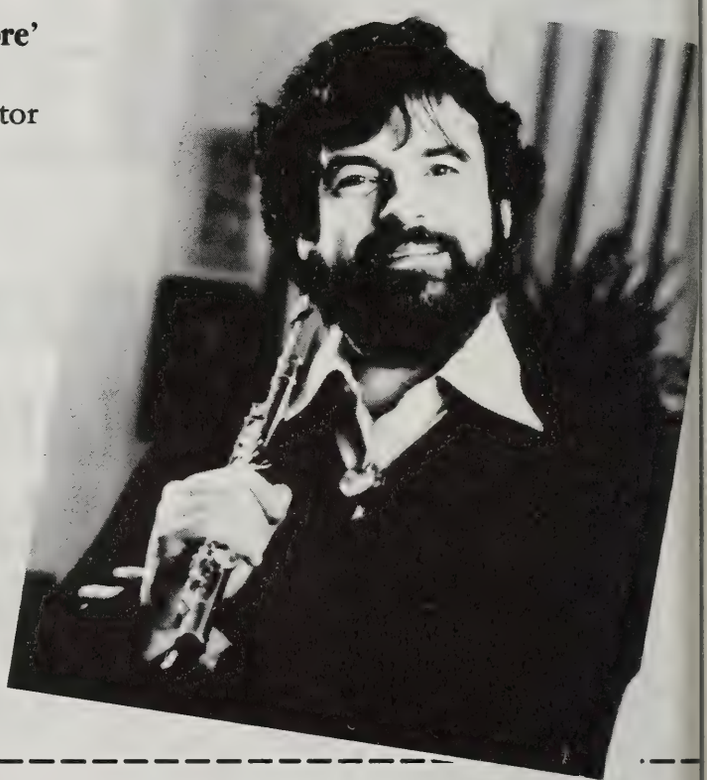
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La Mort d'Ophélie, Ballade, Opus 18, No. 2, from *Tristia*

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Notes

Berlioz is best-known as a composer of large and demanding orchestral and operatic works ranging from the early *Symphonie fantastique* through such grand powerful works as the *Requiem, La Damnation de Faust,* and *Les Troyens.* Rarely do we think of him as a composer of small pieces aimed at popular consumption and salon society, as so many French composers of his generation produced. Indeed, Berlioz himself commented that work of that sort was difficult for him to attempt. As he put it (with his classical education): "My Pegasus is restive with these little compositions." Still, some of his early work, in particular, falls into the smaller genres of solo and choral song. In his earliest acknowledged compositions such as the original Opus 1, *Eight Scenes from Faust* (later withdrawn by the composer and reworked on a much greater scale as *The Damnation of Faust*), Berlioz's special and highly personal gift of melody was already apparent—if not always appreciated by his audiences. And soon after that "Opus 1," he composed an equally short-lived "Opus 2," the *Ballet des ombres,* a highly evocative choral song with piano based on a poem of Albert Duboys, a translation from a German original by Herder. Berlioz composed the piece in 1828 and published it the following year. Why he should have chosen to withdraw it is difficult to comprehend, for it is as bold in harmony and as effective in its depiction of a scene as anything he was to write for a long time.

Berlioz's "real" Opus 2 was a set of *Nine Melodies,* some of which were for solo voice, some for chorus, and some a combination—all accompanied by piano (though he later orchestrated the solo works). Most of these songs were settings of the poetry of Thomas Moore in French translation, and for that reason, when the set was re-issued, Berlioz titled it *Irlande.* These songs may not sound Irish to us, but they effectively strike a number of romantic chords: patriotic enthusiasm, religious sentiment, and the realization that in life, happiness and tears are never far apart. In all of these numbers, Berlioz employs an alternation between soloist and chorus.

One much later Berlioz work is included in this set: *The Death of Ophelia* was composed in 1847 or earlier as a solo song with orchestra; it was arranged as a choral duet for women's voices with piano or orchestra the following year, and as such it was published as one member of the triptych *Tristia (Sad Things)* in 1852. Berlioz was a passionate devotee of Shakespeare, and Ophelia was to him a woman as alive as any he had ever known, so his response to a ballad depicting her death is filled with expressive keening laments, while the running sixteenth-notes in the piano accompaniment depict the flow of the water in the stream in which she drowned.

The nineteenth century was the great age of partsong, music intended for two or more voices (in "parts") without independent accompaniment. There had been, to be sure, a wonderfully flourishing tradition of unaccompanied vocal music in the Renaissance of the type known as madrigals. But madrigals generally differ from partsongs in that the individual parts were intended for solo voices and were generally more independent of one another. It was surely the rise of choral groups organized for social as well as musical ends that motivated the development of the tradition. And the scope of the partsong as a short, generally lyrical work was probably determined in part by the burgeoning growth of the art song, of which the partsong may be seen as a communal equivalent. In

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Germany, for example, both art songs and partsongs draw largely from the same body of poetry: Goethe, Eichendorff, and other German lyric poets who wrote of the beauties of nature and the individual's emotional life. All over Europe (especially in the German-speaking countries) and America there were musical organizations devoted to good fellowship and musical exercise on a scale smaller than that of the big oratorio choruses but nonetheless devoted to their art. Boston, for example, had the venerable Handel & Haydn Society for the most "serious" works, while from the 1880s on there were also the mixed-voice Cecilia, the Apollo Club for men, and the Thursday Morning Musical Club for women, just to pick three examples that survived for many years (the Boston Cecilia is still active today!). These organizations gave regular concerts featuring the large and growing repertory of partsongs by such masters as Mendelssohn and Brahms as well as lesser lights like Abt and Storch, whose names mean nothing to us, but whose music filled nineteenth-century collections of choral song. Many composers (including Mendelssohn and Brahms in Germany and extending to such distinguished Bostonians as George Chadwick, Arthur Foote, and Horatio Parker) directed choral clubs themselves at one time or another in their careers and wrote music specifically for their ensembles. The situation benefited everyone: singers had a chance to rehearse new music freshly written for them under the guidance of the composer; young composers had opportunities to hear their music in performance and to learn from the rehearsals what was and was not practicable with choruses of varying levels of proficiency.

Mendelssohn's six choral songs published as Opus 59 bore the collective title *Im Grünen*. This was, in fact, only the title of the first song in the set, but it also suggests the "woodsy" character of the whole. Mendelssohn wrote the first piece on 23 November 1837. The remainder came between January and June 1843, and it appears that the composer specifically sought out lyric poetry dealing with nature and the outdoors to match the opening number (this was, to be sure, no difficult feat in Germany in the 1840s—the theme was among the most popular in the lyric poetry of the day). These German partsongs—absolutely classical examples of the type—almost invariably give the melody to the soprano, while the remaining parts sing a smoothly harmonized accompaniment, most often a homophonic one (that is, with the same rhythms and words as the top voice). For textural variety there are brief echos (especially, of course, when the text hints at the effect) or sustained lines in one part under a more active melody line. But all in all, the aim is to create a mellifluous whole—singable, expressive, not too difficult for amateurs, and suitable for a sociable event. And few composers were more gifted than Mendelssohn at turning out little gems of partsong writing of that sort that guaranteed everyone taking part a "good sing."

—Steven Ledbetter

Texts and translations begin on the next page.

Le Ballet des ombres, Ronde nocturne

Formez vos rangs, entrez en danse!
L'ombre descend, le jour s'enfuit.
Ombres, votre règne commence
Dans la sombre horreur de la nuit.
Lorsque le souffle des orages
Agite les vertes forêts,
Il vient aussi dans nos bocages
Faire frémir les noirs cyprès.
Formez vos rangs, entrez en danse!
Ombres, prenez-vous par la main,
Troublez cette auguste silence
Qui règne sur le genre humain!

Pour les rangs point de jalousie,
Ombres de bergers et de rois!
Oubliez que l'orgueil, l'envie
Vous divisèrent autrefois!
L'un n'éprouva que des traverses;
Dans le bonheur l'autre vécut.
Tous ont pris des routes diverses
Pour venir tous au même but.
Ombres, oubliez de la terre
Et les plaisirs et les travaux!
Formez une danse légères
Qui courbe à peine les pavots!

Formez vos rangs, entrez en danse!
Mais la lune se lève et luit.
Gagnons l'Elysée en silence,
Et rendons le calme à la nuit!
Mortels, lorsque dans les nuits sombres
Notre voix vous réveillera,
Songez bien qu'à la voix des ombres,
Un jour, la vôtre s'unira!
Pourquoi nous craindre, enfants des hommes?
Ce que vous êtes nous l'étions,
Et vous serez ce que nous sommes.
Au revoir! nous nous reverons!

—Albert Duboys, after Herder

A Dance of Spectres, Midnight revel

Form your lines, join the dance!
The shadows descend, day flees.
Shades, your reign begins
in the dark horror of the night.
When the breath of the storm
shakes the green forests,
in our groves, too,
it makes the black cypresses quiver.
Form your lines, join the dance!
You shades, join hands,
disturb the majestic silence
that reigns over humankind!

No jealousy of rank in the lines,
Shades of shepherds and of kings!
Forget that pride and envy
divided you once!
One experienced nothing but suffering;
another lived in happiness.
All have taken different paths
to come—all—to the same end.
You shades, forget earth's
pleasures and her labors!
Prepare for a dance so light
that it will scarcely weigh down the poppies!

Form your lines, join the dance!
But the moon rises and gleams.
Let us reach Elysium in silence
and restore the calm to the night!
Mortals, when, on dark nights,
our voices awaken you,
then dream that to the voice of the spirits
yours will one day be joined!
Why fear us, children of men?

What you are now, we once were,
and you will be what we are.
Farewell! We shall meet again!

Chant guerrier

N'oublions pas ces champs dont la poussière
Est teinte encor du sang de nos guerriers!
Nous leur devons des pleurs, une prière;
La liberté rayonne à nos foyers.

Tenor solo:
Ils sont tombés, mais de la mort des braves,

En nous léguant cet heureux avenir
Qui nivela le maître et les esclaves,
Monde nouveau qui ne doit pas finir.
N'oublions pas!

Chorus:
N'oublions pas ces champs . . . (*etc.*)

Warriors' Song

Do not forget this field where the dust
is still stained with the blood of our warriors!
We owe them tears and a prayer,
for Liberty shines on our hearths.

They have fallen, but with the death of heroes,
bequeathing to us this happy future
that levels master and slave,
a new world that will have no end.
Do not forget!

Do not forget this field . . . (*etc.*)

Tenor solo:
Pourquoi faut-il qu'au milieu des batailles
Vienne mourir un injuste pouvoir,
Et que le deuil, les tristes funérailles,
Des affranchis soient le premier devoir?
N'oublions pas!

Why is it that only in battles,
can the power of evil be laid low?
And why must mourning and sad obsequies
be the first duty of those set free?
Do not forget!

Chorus:
N'oublions pas ces champs . . . (*etc.*)

Do not forget this field . . . (*etc.*)

Bass Solo:
Heureux le peuple, à ses serments fidèle,
Qui sans combats vit consacrer ses droits!
La liberté jamais ne fut si belle
Qu'en descendant du marchepied des rois.
N'oublions pas!

Happy the people who, faithful to their vows,
can establish their rights without combat!
Liberty was never so beautiful
as when granted by the munificence of kings.
Do not forget!

Chorus:
N'oublions pas ces champs . . . (*etc.*)

Do not forget this field . . . (*etc.*)

—Th. Gounet, after Thomas Moore

La Mort d'Ophélie

Auprès d'un torrent Ophélie
cueillait, tout en suivant le bord,

dans sa douce et tendre foile,
des pervenches, des boutons d'or,
des iris aux couleurs d'opale.
Et de ces fleurs d'un rose pâle
qu'on appelle des doigts de mort.
Ah!

Puis, élevant sur ses mains blanches
les riants trésors du matin,
elle les suspendait aux branches,
aux branches d'un saule voisin;
mais trop faible le rameau plie,
se brise, et la pauvre Ophélie
tombe, sa guirlande à la main.

Quelques instants sa robe enflée,
la tint encor sur le courant
et, comme une voile gonflée,
elle flottait toujours chantant,
chantant quelque vieille ballade,
chantant ainsi qu'une naïade,
née au milieu de ce torrent.

Mais cette étrange mélodie
passa, rapide comme un son.
Par les flots la robe alourdie
bientôt dans l'abime profond
entraina la pauvre insensée
laissant à peine commencée
sa mélodieuse chanson.
Ah!

—Ernest Legouvé

The Death of Ophelia

Beside a brook Ophelia
was gathering, as she followed the water's edge,
in her gentle and loving distraction,
periwinkles, crow-flowers,
opal-tinted irises,
and those pale pink blossoms
called dead-men's fingers.
Ah!

Then, lifting in her white hands
the morning's smiling treasures,
she hung them on the branches
of a nearby willow;
but the bough, too weak, bends,
breaks, and poor Ophelia
falls, a garland in her hand.

For a few moments her dress spread wide,
bore her up on the water,
and, like an air-filled sail,
she floated, singing still,
chanting some old tune,
singing like some Naïad
born in this very stream.

But this strange song
ended, brief as a snatch of sound.
Her garment, heavy with water,
soon into the depths
dragged the poor distracted creature,
leaving as yet hardly begun
her melodious lay.
Ah!

Chanson à boire	**Drinking Song**
Amis, la coupe écume! Que son feu rallume Un instant nos coeurs! Du bonheur ce gage N'est que de passage. Noyons nos douleurs!	Friends, the cup is foaming! May its fire rekindle our hearts for an instant! This pledge of happiness is but transitory. Let us drown our sorrows!
Tenor solo: Oh! ne crois pas qu'à mon âme Les tourments soient épargnés! Mes chants, échos de ma flamme, Seront toujours de larmes imprégnés.	Oh, do not believe that I have been spared my soul's torments. My songs, echoes of my ardor, will always be suffused with tears.
Ce sourire qui rayonne Sur mon front sombre et pensif Est semblable à la couronne Dont on pare un roi captif.	This smile that shines on my sombre and pensive countenance is like the crown with which one adorns a captive king.
Chorus: Mais la coupe écume. Que son feu rallume . . . (*etc.*)	But the cup is foaming. May its fire rekindle . . . (*etc.*)
Tenor solo: Les plus heureux sur la terre, Que comptent-ils de plaisirs, Sans quelque pensée amère, Quelques fatals et tristes souvenirs?	The happiest on earth— what pleasures can they count without some bitter thought, some fatal, sad memories?
A l'âme tendre de sensible Le moindre mal est cuisant, Comme à l'arbriscau flexible Un roitelet est pesant.	To the tender, sensitive soul the least evil is piercing, just as, to the flexible shrub, a wren is heavy.
Chorus: Mais la coupe écume. Que son feu rallume . . . (*etc.*)	But the cup is foaming. May its fire rekindle . . . (*etc.*)

—Th. Gounet, after Thomas Moore

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Chant sacré

Dieu toutpuissant, Dieu de l'aurore,
D'aimer qui fis la douce loi,
Dieu qu'en vain nulle voix implore,
Tous les biens nous viennent de toi.

Tenor solo:
Ces clartés qu'entre les nuages
Le couchant lance sur nos plages,
 Du jour mourant derniers adieux,
Du soir les brillantes étoiles
Qui de la nuit parent les voiles,
 Ne sont qu'un rayon de tes yeux.

Chorus:
Dieu toutpuissant . . . (*etc.*)

Du printemps l'haleine embaumée
Du soir les brillantes étoiles
Les accords divins de la lyre
Ne sont qu'un écho de ta voix.
Ne sont qu'un rayon de tes yeux.
Ne sont que ton souffle sauveur.
Dieu! Dieu toutpuissant!

—*Th. Gounet, after Thomas Moore*

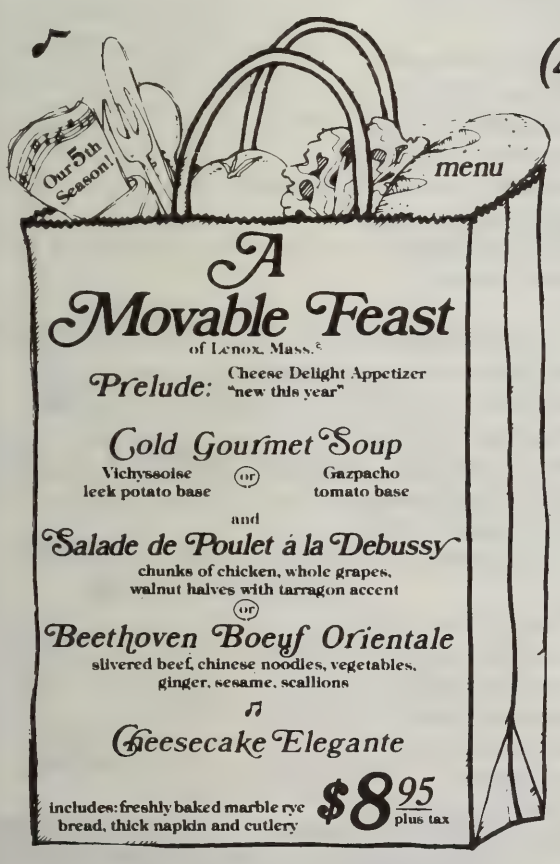
Sacred Song

God Almighty, God of the dawn,
who madest the sweet law of love,
God, whom no voice implores in vain,
all good things come to us from thee.

The brightness that the setting sun
casts through the clouds onto our shores,
the last farewell of the dying day,
the brilliant stars of evening
that deck the veils of night,
are naught but the rays of thine eyes.

God Almighty . . . (*etc.*)

Spring's balmy breath,
the shining stars of evening,
the divine harmonies of the lyre
are but the echo of thy voice,
are naught but rays from thine eyes,
are naught but thy saving breath.
God! God Almighty!



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Im Grün erwacht der frische Mut,
Wenn blau der Himmel blickt.
Im Grün da geht alles gut,
was je das Herz bedrückt.

Was suchst der Mauern engen Raum,
Du töricht Menschenkind?
Komm, fühl' hier unter'm grünen Baum,
Wie süss die Lüfte sind.

Wie holde Kindlein spielt für dich
Ihr Odem wunderlieb,

Und nimmt all' deinen Gram mit sich,
Du weisst nicht wo er blieb.

—Helmine von Chezy

Outdoors

Outdoors the refreshed spirit awakens
when the sky shines blue.
Outdoors all goes well,
whatever else may depress your heart.

Why seek the narrow space within walls,
foolish human child?
Come here, under the green tree, feel
how sweet the breezes are.

Like a gracious little child the breath
of the breezes plays round you, wondrously mild,
and carries all your grief away with it,
so you'll not know where it went.

Frühzeitiger Frühling

Tage der Wonne,
kommt ihr so bald?
Schenkt mir die Sonne,
Hügel und Wald?
Reichlicher fliessen
Bächlein zumal!
Sind es die Wiesen,
ist es das Tal?

Bläuliche Frische!
Himmel und Höh!
Goldene Fische
wimmeln im See.
Buntes Gefieder
rauschet im Hain;
himmlische Lieder
schallen darein.

Unter des Grünen
blühender Kraft
naschen die Bienen
summend am Saft!
Leise Bewegung
bebt in der Luft,
reizende Regung,
schlafernder Duft.

Mächtiger rühret
bald sich ein Hauch,
doch er verlieret
gleich sich am Strauch.
Aber zum Busen
kehrt er zurück.
Helfet, ihr Musen,
tragen das Glück!

Early Spring

Days of bliss,
have you come so soon?
Do you grant me the sun,
the hills and the forest?
Are the brooks flowing
along, fuller then ever?
Is it the meadows,
is it the valley?

Azure freshness!
Sky and hilltop!
Golden fish
swarm in the lake.
Colorful feathered creatures
rustle in the grove;
heavenly songs
echo therein.

Under the power
of the blossoming verdure,
the bees sip,
humming, at the nectar!
A soft stirring
shivers in the air,
provocative stirring,
sleepy perfume.

Now a breeze stirs
more strongly for an instant,
but loses itself
at once in the bush.
But to my heart
it returns.
O Muses, help me
bear all this happiness!

Saget seit gestern
wie mir geschah?
Liebliche Schwestern,
Liebchen ist da!

Tell me, since yesterday
what has happened to me?
My lovely sisters,
Our beloved (Spring) is here!

—Johann Wolfgang von Goethe

Abschied vom Walde

O Täler weit, o Höhen,
o schöner, grüner Wald,
du meiner Lust und Wehen
andächt'ger Aufenthalt!
Da draussen, stets betrogen,
saust die geschäft'ge Welt;
schlag' noch einmal die Bogen
um mich, du grünes Zelt!

Im Walde steht geschrieben
ein stilles ernstes Wort
vom rechten Tun und Lieben,
und was des Menschen Hort.
Ich habe treu gelesen
die Worte, schlicht und wahr,
und durch mein ganzes Wesen
ward's unaussprechlich klar.

Bald werd' ich dich verlassen,
fremd in die Fremde geh'n,
auf buntbewegten Gassen
des Lebens Schauspiel seh'n.
Und mitten in dem Leben
wird deines Ernst's Gewalt
mich Einsamen erheben,
so wird mein Herz nicht alt.

—Joseph von Eichendorff

Farewell to the Woods

O valleys broad, o mountaintops,
o fair, green woods,
you, the devout resting place
of my joy and woe!
Out there, ever deceived,
the busy world rushes on;
O, spread your arches over me
once more, green canopy!

In the wood there is written
a silent, solemn law
of right action, and loving,
and what is man's refuge.
I have faithfully read
those words, simple and true,
and through my whole being
they became inexpressibly clear.

Soon I shall leave you,
go as a stranger into strange lands,
and on colorfully bustling byways
observe the drama of life.
And in the middle of that life,
the power of your seriousness
will ennoble me, though I be alone,
and thus my heart will not grow old.

—Please turn the page quietly.—

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Die Nachtigall

Die Nachtigall, sie war entfernt,
der Frühling lockt sie wieder;
was neues hat sie nicht gelernt,
singt alte liebe Lieder.

—Johann Wolfgang van Goethe

The Nightingale

The nightingale was far away,
but spring lured her back;
she has not learned anything new,
she sings the beloved old songs.

Ruhethal

Wenn im letzten Abendstrahl
gold'ne Wolkenberge steigen
und wie Alpen sich erzeigen,
frag' ich oft mit Tränen:
liegt wohl zwischen jenen
mein ersehntes Ruhethal?

—Ludwig Uhland

Vale of Repose

When, in the last evening sunbeam,
golden mountains of clouds pile up
and resemble the Alps,
I often ask, with tears:
does my longed-for valley of repose
perhaps lie among them?

Jagdlied

Durch schwankende Wipfel
schiesst goldener Strahl,
tief unter den Gipfeln
das nebelige Tal.
Fern hallt es vom Schlosse,
das Waldhorn ruft,
es wiehern die Rosse
in die Luft.

Bald Länder und Seen,
bald Wolkenzug,
tief schimmernd zu sehen
in schwindelndem Flug.
Bald Dunkel wieder
hüllt Reiter und Ross,
Lieb', o Liebe,
so lass' mich los!

Immer weiter und weiter die Klänge zieh'n,
durch Wälder und Haiden, wohin, ach,
wohin?
Erquickliche Frische, süss schaurige Lust.
Hoch flattern die Büsche, frei schlägt die
Brust.

—Joseph von Eichendorff

Hunting Song

Through the waving treetops
shoots a golden beam,
far below the peaks
is the misty valley.
Far it resounds from the castle,
the hunting horn calls,
the horses whinny
into the air.

Now landscapes and lakes,
now drifting clouds
are to be seen shimmering
in this dizzying flight.
Now darkness again
envelops rider and steed.
O Love, o Love,
let me be free!

Ever farther and farther the sounds go,
across woods and heather—whither, ah,
whither?
Refreshing freshness, sweet shuddering joy.
The bushes wave high, my heart beats free!

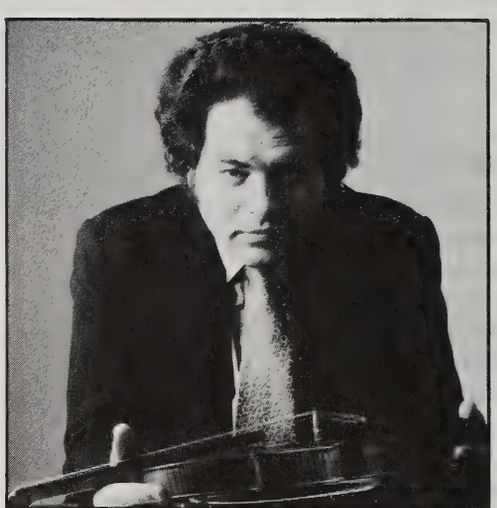
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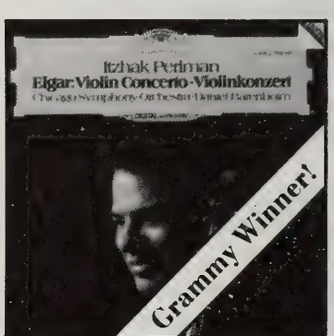

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MENDELSSOHN — Violin Concerto in E minor, Opus 64
Allegro molto appassionato
Andante
Allegretto non troppo—Allegro molto vivace

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INTERMISSION

SHOSTAKOVICH — Symphony No. 10, Opus 93
Moderato
Allegro
Allegretto
Andante—Allegro

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NOTES

Felix Mendelssohn-Bartholdy
Concerto in E minor for violin and orchestra, Opus 64

Jakob Ludwig Felix Mendelssohn was born in Hamburg on 3 February 1809 and died in Leipzig on 4 November 1847. He planned a violin concerto as early as 1838, but it was not until 1844 that he settled down to serious work on it; the finished score is dated 16 September 1844. The first performance took place in Leipzig under Niels Gade's direction, with Ferdinand David as the soloist. The first performance in the United States took place in New York on 24 November 1849, when Joseph Burke was the soloist with the Philharmonic Society under Theodor Eisfeld. The concerto is scored for solo violin with an orchestra consisting of flutes, oboes, clarinets, bassoons, horns, and trumpets all in pairs, timpani, and strings.

Ferdinand David (1810-73) was one of the most distinguished German violinists and teachers of his day. When the twenty-seven-year-old Mendelssohn became director of the Gewandhaus concerts in Leipzig in 1936, he had David, just a year his junior, appointed to the position of concertmaster. Relations were always very cordial between composer and violinist, and their warmth was marked in a letter that Mendelssohn wrote to David on 30 July 1838, in which he commented, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace."

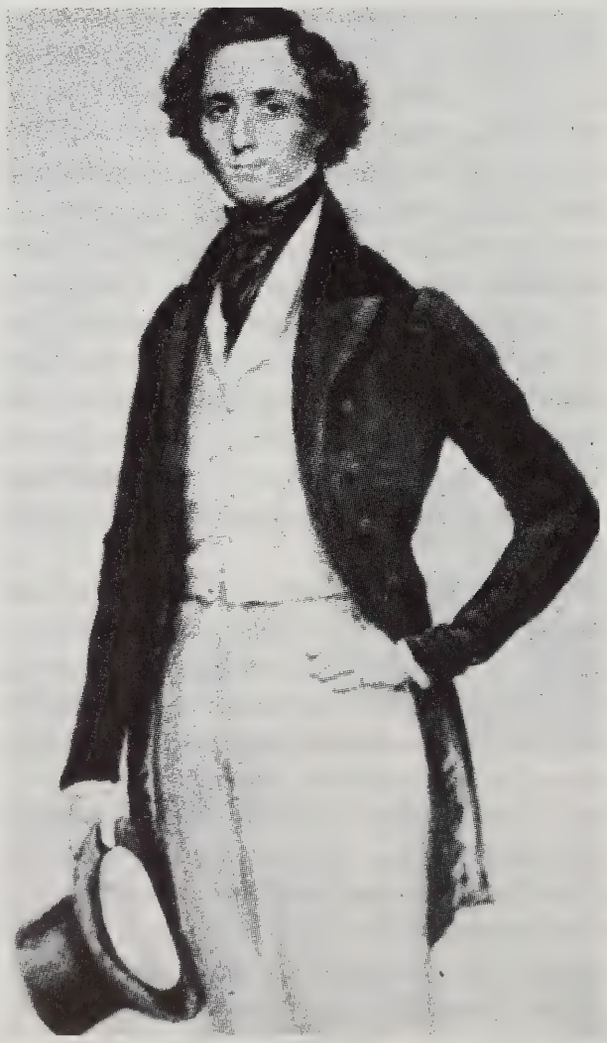
But having said as much, Mendelssohn was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist's urgent plea that he finish the piece at last. By July 1839 Mendelssohn was able to write David reiterating his plan of writing a concerto and commented that he needed only "a few days in a good mood" in order to bring him something of the sort. Yet Mendelssohn didn't find those few days for several years—not until he decided to shake off the wearying appointment at the court of Frederick William IV in Berlin. So it wasn't until July 1844 that he was able to work seriously on the concerto; on 2 September he reported to David that he would bring some new things for him. Two weeks later the concerto was finished.

David was Mendelssohn's adviser on matters of technical detail regarding the solo part; he must have motivated the composer's decision to avoid sheer virtuoso difficulty for its own sake. In fact, David claimed that it was these suggestions of his, which made the concerto so playable, that led to the work's subsequent popularity. It is no accident that Mendelssohn's concerto remains the earliest Romantic violin concerto that most students learn.

At the same time it is, quite simply, one of the most original and one of the most attractive concertos ever written. The originality comes from the new ways Mendelssohn found to solve old formal problems of the concerto. Ever since Antonio Vivaldi had set his seal on the Baroque concerto by composing over five hundred examples, certain features had been passed on from one generation and one composer to another. Elements that worked in the Baroque style became anachronistic a century later. First of all, the traditional concerto built its first movement on a formal pattern that alternated statements by the full orchestra

(ritornellos) with sections featuring the soloist. It was an effective device when the ritornellos were short summaries of the musical material and functioned like the pillars of a bridge to anchor the free flight of the soloist. Even in the time of Mozart, the ritornello principle worked, despite the greater length of the concerto, because Mozart, at least, was able to dramatize the opposition between the solo and the orchestra, to make the soloist a musical personality, carefully balanced against the full ensemble. But the increasingly elaborate form, now related to sonata form, meant that the orchestral ritornello was getting longer and longer. Instead of waiting perhaps a minute or two to hear the soloist, the audience had to wait five minutes or more. Proportions seemed skewed. In his last two piano concertos, Beethoven tried to change that somewhat by introducing the soloist and establishing his personality at the outset, and then proceeding with the normal full orchestral ritornello. Mendelssohn takes the much more radical step of dispensing with the tutti ritornello entirely, fusing the opening statement of orchestra and soloist into a single exposition. This was part of his design from the very beginning. Even the earliest sketch of the first movement shows the two measures of orchestral "curtain" before the soloist introduces the principal theme.

The other problem of concerto form that Mendelssohn attacked in a new way was that of the cadenza. Normally, just before the end of the movement, the



Felix Mendelssohn

orchestra pauses on a chord that is the traditional signal for the soloist to take off on his own. Theoretically only two chords are necessary after this point for the movement to end (though in practice there is usually a somewhat longer coda). But everything comes to a standstill (as far as the composer's work is concerned) while we admire the sheer virtuosity of the soloist, despite the fact that the cadenza might be outrageously out of style with the rest of the piece or that it may be so long and elaborate as to submerge entirely the composition it is attached to. The problem is not perhaps quite so serious when the composer himself provides the cadenza, because it is then at least in an appropriate style. But the absurdity of coming right up to the end of the movement and suddenly putting everything on hold is unchanged. Mendelssohn's solution is simple and logical—and utterly unique. He writes his own cadenza for the first movement, but instead of making it an afterthought, he places it in the heart of the movement, allowing the soloist the chance to complete the development and inaugurate the recapitulation! No other cadenza has ever played so central a role in the structure of a concerto.

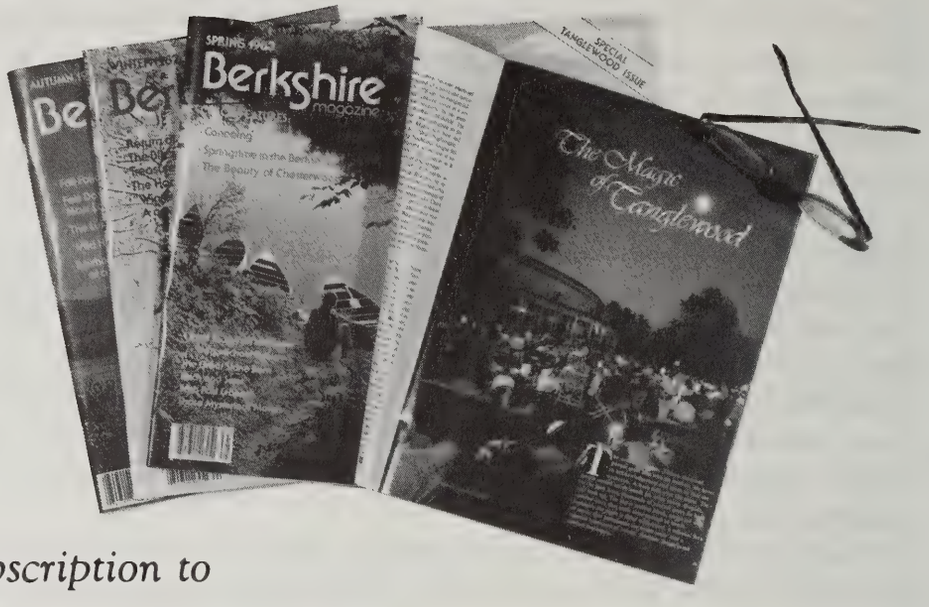
Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements into one another without a break, a pattern that had been found earlier in such atypical works as Weber's *Konzertstück* for piano and orchestra, but never in a work having the temerity to call itself a concerto. Yet we can't imagine the Liszt concertos and many others without this change.

The smooth discourse of the first movement, the way Mendelssohn picks up short motives from the principal theme to punctuate extensions, requires no highlighting. But it is worth pointing out one of the loveliest touches of orchestration at the arrival of the second theme, which is the relative major key of G. Just before the new key is reached, the solo violin soars up to high C and then floats gently downward to its very lowest note, on the open G-string, as the clarinets and flutes sing the tranquil new melody. Mendelssohn's lovely touch here is to use the solo instrument—and a violin at that, which we usually consider as belonging to the treble range—to supply the *bass* note, the sustained G, under the first phrase; it is an inversion of our normal expectations, and it works beautifully.

When the first movement comes to its vigorous conclusion, the first bassoon fails to cut off with the rest of the orchestra, but holds his note into what would normally be silence. The obvious intention here is to forestall intrusive applause after the first movement; Mendelssohn gradually came to believe that the various movements of a large work should be performed with as little pause as possible between them, and this was one way to do it (though it must be admitted that the sustained bassoon note has not always prevented overeager audiences from breaking out in clapping). A few measures of modulation lead naturally to C major and the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of the movement there is only the briefest possible break; then the soloist and orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

—Steven Ledbetter

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Dmitri Shostakovich
Symphony No. 10, Opus 93

Dmitri Dmitrievich Shostakovich was born in St. Petersburg (now Leningrad) on 25 September 1906 and died in Moscow on 9 August 1975. He began the Tenth Symphony in July 1953 and completed it on 27 October that year. It received its first performance less than two months later, on 17 December, in Leningrad under the direction of Yevgeny Mravinsky. Dimitri Mitropoulos led the New York Philharmonic in the American premiere on 14 October 1954. The symphony is scored for a large orchestra consisting of two flutes and two piccolos, three oboes and English horn, three clarinets and E-flat clarinet, three bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, triangle, snare drum, cymbals, tambourine, tam-tam, and strings.

Shostakovich made his impressive debut as a symphonic composer at the age of nineteen with a work of real talent—and more—that established him overnight as a new Russian composer of significance. During the next two decades he produced eight more symphonies, as well as operas, ballets, incidental music, film scores, and music for piano and chamber ensembles. His success during these years suffered vicissitudes far beyond the normal ones that composers have to deal with in presenting new works—the problems of unsympathetic and incomprehending audiences or perhaps insufficiently prepared performances. These additional difficulties were of a political nature. Like all Soviet artists, Shostakovich was expected to produce works that served to educate or enlighten the proletariat, to engender uniform enthusiasm for the revolution or the state, to serve, in short, a didactic or propagandistic function over and above the purely musical one.

The 1920s in Russia had actually been an era of some flexibility and experimentation in all the arts, but by 1932 a new temper was apparent in the ruling forces, one that caused composers to produce works that were no longer simply "music" but rather "Soviet music"; this period of regimentation lasted until the death of Stalin in 1953, and no composer—at least none who survived Stalin's purges—was more affected by it than Shostakovich. The first blow came quite unexpectedly when in January 1936 *Pravda* printed an editorial, apparently coming directly from Stalin, attacking Shostakovich's opera *Lady Macbeth of Mtsensk District* as "muddle instead of music." Ten days later another attack, this time of a ballet score, appeared in the same paper. The combined assault was too much for Shostakovich; when his Fourth Symphony was placed in rehearsal later in the year, it quickly became apparent that the score, perhaps his most "difficult" and elaborate, would only get him into still greater trouble, and he withdrew the performance. According to the composer's recently published memoirs, he lived from that time on in the continual fear of death, never knowing when Stalin's instability might result in his arrest or worse. (In the end, the Fourth Symphony was not performed until after Stalin's death.)

Shostakóvich "redeemed" himself with the Fifth Symphony and went on to write the Sixth and the three wartime symphonies before a new period of official disfavor almost caused him to cease symphonic writing forever. The basic problem was that symphonies, as large-scale public statements by a composer, were simply too open to political interpretation. The whole idea may be generally foreign to us, but nothing is more characteristic of the Soviet approach to the art. So Shostakovich found that he was continually being second-guessed, that ideas

or motives or intentions were read into his symphonic works by political functionaries, something that could be extremely dangerous if the symphony were viewed as anything other than optimistic and heroic.

Moreover, although Stalin was not notably musical, he recognized the value of artistic propaganda and sought glorification in works of art. The Ninth Symphony was expected to be a grandiose post-war celebration, but Shostakovich abandoned the attempt to produce what was expected of him (apparently after trying twice to come up with something appropriate) and produced instead a witty and relatively lighthearted work.

> When my Ninth was performed, Stalin was incensed. He was deeply offended, because there was no chorus, no soloist. And no apotheosis. There wasn't even a paltry dedication. It was just music, which Stalin didn't understand very well and which was of dubious content.
>
> People will say that this is hard to believe, that the memoirist is twisting things here, and that the leader and teacher certainly didn't have time in those difficult postwar days to worry about symphonies and dedications. But the absurdity is that Stalin watched dedications much more closely than he watched affairs of state.

Chamber music was much less likely to be interpreted in this way, since the reduced forces that were required somehow forced the recognition of its purely abstract musical character, possibly because chamber music generally attracts smaller audiences and can therefore avoid the necessity of appealing to "the people" as a whole. Thus, after the Ninth Symphony in 1945 until the death of Stalin in 1953, Shostakovich limited himself to smaller works for the most part—

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several string quartets and the retrospective set of twenty-four preludes and fugues—and to film scores, in which the drama of the film itself would carry the approved political message.

In July 1953, four months after Stalin's death, Shostakovich began the composition of his Tenth Symphony at his dacha in Komarovo; he finished the work in September, and its first performance took place within three months. The symphony is now widely regarded as Shostakovich's finest work in the genre, with a successful union of expressive qualities and technical means. It is also representative of the long tradition of the four-movement symphony for orchestra alone, to which Shostakovich did not return until the Fifteenth Symphony of 1971, the intervening works all having vocal elements as well. The appearance of the Tenth Symphony aroused a heated debate among Soviet musicians. Its manifestly personal expression raised once again the issue of the artist's role: could he express himself subjectively as an individual rather than objectively as one element of a collective group? By and large, Soviet music was still expected to be optimistic (the prevailing mood of the music was more important in some circles than the technical quality), to reflect "the truth of our life," as one critic put it. By this measuring stick, Shostakovich's Tenth runs dangerously close to the border of the unacceptable. But one result of the discussion was the awarding to the com-



Dmitri Shostakovich

poser of the country's highest artistic honor, the title "People's Artist of the U.S.S.R.," a clear sign of the relative liberation of creative thought, though still within fairly strict bounds, in post-Stalin Russia.

Before the debate in the Composer's Union, Shostakovich spoke of the symphony with a modesty that seems overdone, possibly with the intention of disarming any attacks by "confessing" certain faults in the piece (some sections too short, some too long), to which he added, "It would be very valuable to have the comrades' opinions on this." But at that time he did not reveal anything about the immediate impetus for writing what many felt instinctively to be a highly personal work. When asked whether the symphony had a program, he responded (evasively) with a smile, "No, let them listen and guess for themselves." Even in the relative liberation of late 1953 he could certainly not feel safe in revealing the statement that appears in his posthumously published memoirs:

> I couldn't write an apotheosis to Stalin. I simply couldn't. I knew what I was in for when I wrote the Ninth. But I did depict Stalin in music in my next symphony, the Tenth. I wrote it right after Stalin's death, and no one has yet guessed what the symphony is about. It's about Stalin and the



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Stalin years. The second part, the scherzo, is a musical portrait of Stalin, roughly speaking. Of course, there are many other things in it, but that's the basis.

The first three movements are unified by a motive consisting of the first three steps of the minor scale. Shostakovich chooses to write a moderately slow first movement, not a grand Allegro; this Moderato is conceived in a lyric and contrapuntal vein, beginning with a twisting slow theme in cellos and basses that occasionally resembles a basso ostinato. After an opening paragraph for strings alone, the solo clarinet introduces a lyrical melody that gradually expands outward and then contracts again to the note on which it began. These materials are used to build up the first orchestral tutti, which then dissolves into individual sections: strings, followed by brass, followed by solo clarinet expanding upon its first statement before leading to a new motive, introduced by the solo flute in a low register: a hovering, rocking figure in eighth-notes that keeps moving away from the first pitch and then returning to it. The rest of the movement is developed with great imagination and economy of means from these three motives, the overall pattern being a kind of arch, dynamically speaking, growing from the opening *piano* to extended *forte* in the middle before collapsing to the level of the beginning.

The second movement has been variously interpreted, even by Soviet musicians, in strongly antithetical ways. One view claimed that the movement "expresses again the inexhaustible forces of life," while another, at the opposite pole, discerns rather "the onslaught of the powers of darkness and death." The sinister character of its perpetual motion, built on a single motive, is exhilarating and threatening at the same time, with an evident parodistic intent. Shostakovich's address to the Composer's Union preceding the debate on the Tenth Symphony was a model of evasion: "The second movement, in my opinion, answers my purpose in the main, and occupies its intended place in the cycle." Not a word, of course, about a musical depiction of Stalin; the undercurrent of brutality in the music would have made such a confession most unwise.

The third movement, which begins as a pensive waltz of sombre character, is an early example of Shostakovich's practice of composing his personal motto DSCH into his music, something that happens also in the Violin Concerto and the Eighth String Quartet. (DSCH stands for the German transliteration of the composer's name, Dmitri Schostakovitsch, which is then translated into musical pitches according to German terminology: D, S [= Es, or E-flat], C, H [= B-natural]; the resulting four-note motive fits naturally into the key of C minor or its near relations.)

The finale consists of a long, slow introduction followed by a vigorous Allegro, less hysterical than the forced rejoining of the last movement of the Fifth Symphony, but fundamentally outgoing nonetheless, despite frequent reminders of the DSCH motto. That reference to the third movement, along with the slow introduction, helps prevent the sheer youthful energy of the Allegro from allowing us to forget the very different character of the first three movements. Here, as throughout the work, Shostakovich has kept his own counsel, telling us things through the musical elements of melody, harmony, and rhythm that he could not say in words.

—S.L.

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Jessye Norman



In the span of a few short years, soprano Jessye Norman has established herself as one of the supreme artists of our day. Ms. Norman conquered the Metropolitan Opera last fall, making her debut on opening night of the Met's hundredth-anniversary season as Cassandra in Berlioz's *Les Troyens* and bringing her operatic presence, well-known in Europe, to New York for the first time. Born in Augusta, Georgia, Ms. Norman studied with Carolyn Grant at Howard University in Washington, D.C., with Alice Duschak at Peabody Conservatory in Baltimore, and with Pierre Bernac and Elizabeth Mannion at the University of Michigan. In 1982, Howard University conferred an honorary Doctor of Music degree on its illustrious graduate. In May 1984, Ms. Norman received honorary degrees from the Boston Conservatory of Music and from the University of the South in Sewannee, Tennessee. Ms. Norman now makes her home in London, where she sings and records frequently, and from where she makes her forays to the musical capitals of the world.

Ms. Norman made her operatic debut in December 1969 at the Deutsche Oper, Berlin. With Riccardo Muti conducting, she made her debut at Florence's Teatro Communale in 1970 and at the opening of the Maggio Musicale, Florence, the year after. Berlin mounted a new production of *Aida* for her in 1972, Claudio Abbado conducting; that role served as the vehicle for her La Scala debut in April that year also with Abbado, and for her American operatic debut at the Hollywood Bowl that summer in a concert performance with James Levine. Sir Colin Davis introduced Ms. Norman to Boston Symphony audiences at Tanglewood in 1972. In January 1973 she was invited to make her New York recital debut on the roster of "Great Performers at Lincoln Center."

Ms. Norman has performed at virtually all of the world's major music festivals. Her extensive recordings for Philips, Angel, EMI, Columbia, Deutsche Grammophon, and Erato records have received international awards, and she is in demand with every conductor and great orchestra in the world. Ms. Norman was chosen "Musician of the Year" by *High Fidelity/*

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Musical America, and she appeared on the cover of their 1982 International Directory of the Performing Arts. Since her first Boston Symphony appearance at Tanglewood in 1972, Ms. Norman has been a frequent and welcome guest with the orchestra under conductors Seiji Ozawa and Sir Colin Davis. She may be heard on the Philips recording of Schoenberg's *Gurrelieder* taped live by the Boston Symphony and Seiji Ozawa in Symphony Hall, and her 1978 Tanglewood performance with Jon Vickers of Wagner's *Die Walküre*, Act I, was issued on record as a BSO Marathon fundraising premium. Her most recent appearances with the orchestra were in the BSO's first performances of Elgar's *The Dream of Gerontius* under Sir Colin Davis's direction in December 1982 and in the Mahler Third Symphony under Seiji Ozawa's direction to close last summer's Tanglewood Festival. She returned to Boston this spring for performances and a recording with John Williams and the Boston Pops. This past April, Ms. Norman was named a Commander of the Order of Arts and Letters by the French minister of culture for her contributions to the lyric art.

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Phillip Moll



Phillip Moll was born in Chicago in 1943. His first instruction in violin and piano was given him by his father, a violinist with the Chicago Symphony Orchestra. He studied English literature at Harvard University and received a bachelor of arts degree in 1966, continuing his musical education during this period under Alexander Tcherepnin, Claude Frank, and Leonard Shure. Post-graduate study at the University of Texas followed, again under Leonard Shure; he took his master of music degree in 1968. After an additional year at the University of Texas as a teaching assistant in the opera workshop, he spent a year in Munich on a German government grant. From 1970 to February 1978, Mr. Moll was on the coaching staff of the Deutsche Oper, Berlin. During this period he became increasingly active in Berlin and throughout West Germany as an accompanist for concerts, radio broadcasts, and competitions. Since March 1978, he has devoted himself exclusively to concert and recording activities and has toured extensively throughout Europe as well as in North America, Japan, Australia, and Africa. He also records and performs regularly as ensemble pianist and harpsichordist with the Berlin Philharmonic Orchestra under Herbert von Karajan. His playing is represented on EMI, Deutsche Grammophon, and RCA records.

Mr. Moll has appeared as accompanist to Jessye Norman since 1977, including a 1979 Tanglewood recital and Ms. Norman's first Carnegie Hall recital in 1980. He has recently recorded an album of Schubert Lieder with Ms. Norman soon to be released by Philips records. Other leading artists with whom Mr. Moll has collaborated include James Galway, Kurt Moll, Rita Streich, Pinchas and Eugenia Zukerman, Yehudi Menuhin, and soprano Kathleen Battle, with whom he appeared at Tanglewood most recently last summer.

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Tanglewood Festival Chorus
John Oliver, conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Under the direction of conductor John Oliver, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, André Previn, Eugene Ormandy, and Gunther Schuller. This past April in Symphony Hall, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of*

Time, commissioned by the Boston Symphony Orchestra for its centennial in 1981.

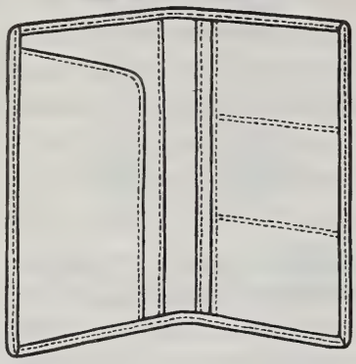
Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The latest recording by Mr. Oliver and the chorus, on Nonesuch, includes music of Luigi Dallapiccola and Kurt Weill. In addition, the chorus may be heard on the Telarc recording of Beethoven's Choral Fantasy with Seiji Ozawa, the Boston Symphony Orchestra, and pianist Rudolf Serkin.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous other recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust,* John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder,* taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand.* Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its seventh season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.



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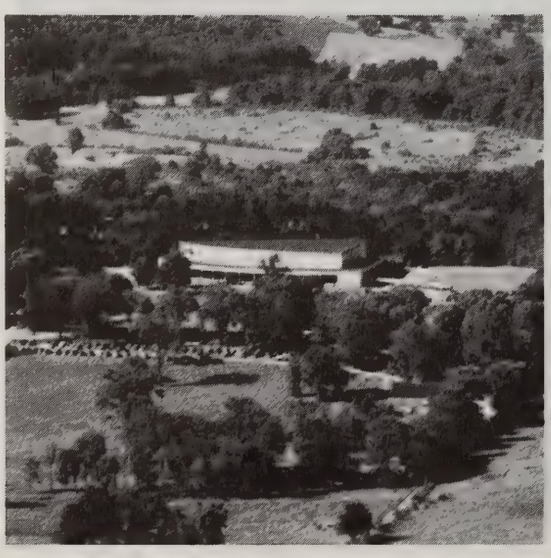


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Martin Amlin



Pianist and composer Martin Amlin holds the degree Doctor of Musical Arts as well as the Performer's Certificate from the Eastman School of Music. His teachers have included Frank Glazer at Eastman and Nadia Boulanger, with whom he studied in Fontainebleau and Paris, France. Mr. Amlin was awarded Fellowships to the Berkshire Music Center for four summers; there he twice received the C.D. Jackson Award. He has often been a resident at Yaddo and the MacDowell Colony, and he was recently named a Norlin Fellow by the MacDowell Colony. He has been the recipient of an ASCAP Grant to Young Composers, two ASCAP Standard Awards, a Massachusetts Council for the Arts NEW WORKS grant, and a St. Botolph Club Foundation grant. An active performer in the Boston area, he has presented solo concerts at the Gardner Museum and the Boston Shakespeare Company and has collaborated with soloists such as tenor Rolf Bjorling and flutist Doriot Anthony Dwyer.
Mr. Amlin is on the faculties of the Phillips Exeter Academy and Boston University, and he is pianist for the contemporary music group ALEA III, based at Boston University. He has recorded for Sine Qua Non and Folkways records.

Tanglewood Festival Chorus
John Oliver, conductor

Sopranos

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Ingrid Bartinique
Christine F.W. Brigandi
Susan Cavalieri
Nancy H. Chittim
Bonita Ciambotti
Joanne L. Colella
Margo Connor
Lou Ann David
Suzanne T. Dobson
Helen M. Eberle
Susan Rose Edelman
Monica Ernesti
Rebecca Shellman Flewelling
Cecile Ann Hastie
Lois Himml
Lisa J. Hoitsma
Alice Honner-White
Paula J. Jacobson
Christine Jaronski
Frances V. Kadinoff
Elizabeth J. Kaufmann
Anne M. Keaney
Sharon Kelley
Carol Kirtz
Eve Kornhauser
Gail Marsh
Patricia Mitchell
Maureen T.M. Monroe
Betsy Moyer
Diana Noyes
Fumiko Ohara
Nancy Lee Patton
Jennifer M. Pigg
Charlotte C. Russell Priest
Jamie Redgrave
Lisa Saunier
Joan Pernice Sherman
Carole J. Stevenson
Natasha M. Wei
Rebecca R. Wenninger

Mezzo-sopranos

Maisy Bennett
Karen Bergmann
Christine Billings
Sharon Carter
Rebecca Chamberlain
Judith F. Cobble
Arnalee Cohen
Barbara A. Cooper
Ethel Crawford
Mary A.V. Crimmins
Sara Dorfman
Kitty DuVernois
Mary F. Ellis
Evelyn M. Eshleman-Kern
Paula Folkman
Dorrie Freedman
Dorrie Fuchs
Donna González-Velasco
Thelma Hayes
Donna Hewitt-Didham
Leah Jansizian
Suzanne D. Link
Alison Joan Loeb
Dorothy W. Love
April Merriam
Vanessa M. Ovian
Deborah Ann Ryba
Victoria Salisbury
Linda Kay Smith
M.K. Kamala Soparkar
Julie Steinhilber
Nell Stoddard
Judith Tierney
Lorraine Walsh
Jo Anne Warburton

Tenors

Antone Aquino
E. Lawrence Baker
Ralph A. Bassett
Donato Bracco
William A. Bridges, Jr.
Paul Clark
Michael Conran
Albert R. Demers
William H. DeVane III
Dana Robert Dicken
Reginald Didham
C. Paul Dredge
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David A. Redgrave
Robert Ruplenas
Stephen Schofield
Barry Singer
Terence Stephenson
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Mark Wilson
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Basses

Peter T. Anderson
David J. Ashton
J. Barrington Bates
Richard Bentley
Aubrey Botsford
Daniel E. Brooks
James W. Courtemanche
Peter Eldridge Cummings
Agostino M. DeBaggis
Douglas A. Dittman
James E. Dobson
Terry Allen Halco
John Knowles
G. Paul Kowal
Timothy Lanagan
Kenneth L. Lawley
Lee B. Leach
Jay F. Levine
David K. Lones
Sandy Macfarlane
Henry Magno
Robert S. McLellan
Rene A. Miville
Stephen H. Owades
Martin R. Pierce
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Jules Rosenberg
Vladimir Roudenko
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Phyllis Curtin, Dean, Boston University School for the Arts, and Professor of Voice, School of Music
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Itzhak Perlman



Itzhak Perlman's hold on the public imagination stems from a unique combination of talent, charm, and humanity quite unrivaled in our time. The young Israeli-born violinist's artistic credentials are supreme, but since his initial appearance on the famed Ed Sullivan Show in 1958, his personality has combined with his technique in such a manner as to create an artistic force of unique and compelling nature. Mr. Perlman has been heard with every major orchestra in the world, on most of the great concert stages either alone or in close collaboration with great artists, on countless national television shows, and in recording studios here and abroad. On every occasion, he has displayed not only the gifts that make him a great musician, but also those that make him a great man. In 1981, the International Year of the Disabled Person, Mr. Perlman's presence on stage, on camera, and in personal appearances of all kinds spoke eloquently for the cause of the handicapped and disabled. He champions this cause, and his devotion to it is an integral part of his life.

Born in Israel in 1945, Itzhak Perlman completed his initial training at the Academy of Music in Tel Aviv. Following study at the Juilliard School in New York with Ivan Galamian and Dorothy Delay, he won the prestigious Leventritt Competition and began his international career. After a return to Israel, which *Time* magazine hailed as "the return of the prodigy," Mr. Perlman joined the ranks of superstar performers known throughout the world. It is not just his flawless technique that commands this position; it is his communication of the sheer joy of making music that is evident in his appearance, whether alone or with distinguished colleagues in chamber music or orchestral repertoire. Mr. Perlman has won numerous Grammy awards for his recordings, and his records appear regularly on the best-seller charts. His recordings are on EMI, Angel, CBS Masterworks, London/Decca, RCA, and Deutsche Grammophon. His repertoire is vast, encompassing all the standard violin literature, as well as many works by new composers, whose efforts he has championed. Among the works written expressly for him are the Robert Starer and Earl Kim violin concertos recorded in April 1983 with Seiji Ozawa and the Boston Symphony Orchestra for Angel/EMI.
Mr. Perlman was selected as "Musician of the Year" and appeared on the cover of *Musical America*'s Annual Directory of Music and Musicians for 1981. He lives in New York with his wife Toby and their four children.

Mr. Perlman's association with the Boston Symphony Orchestra dates back to 1966 and 1967, when he performed and recorded the Tchaikovsky, Sibelius, and Prokofiev Second violin concertos with Erich Leinsdorf. These recordings, and the Dvořák Opus 11 Romance, have been reissued on RCA Gold Seal. In recent seasons he has performed music of Beethoven, Bach, Stravinsky, Berg, Starer, and Saint-Saëns with the orchestra, giving the world premiere of

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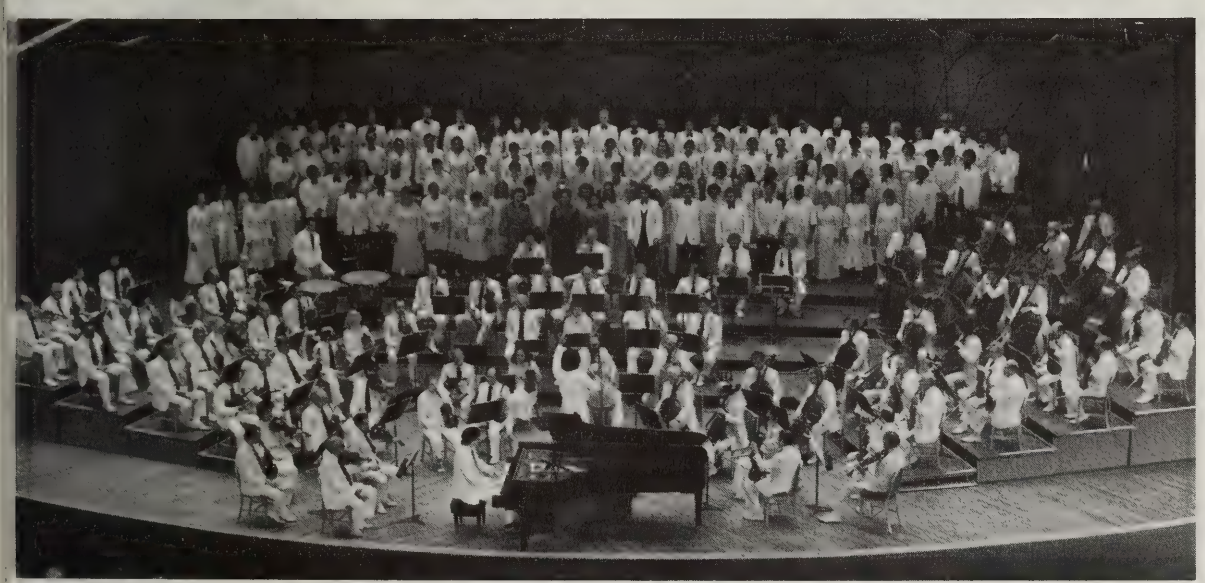
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BERLIOZ — *Le Corsaire* Overture, Opus 21

MOZART — Symphony No. 40 in G minor, K.550
Allegro molto
Andante
Menuetto: Allegretto
Allegro assai

INTERMISSION

BEETHOVEN — Symphony No. 5 in C minor, Opus 67
Allegro con brio
Andante con moto
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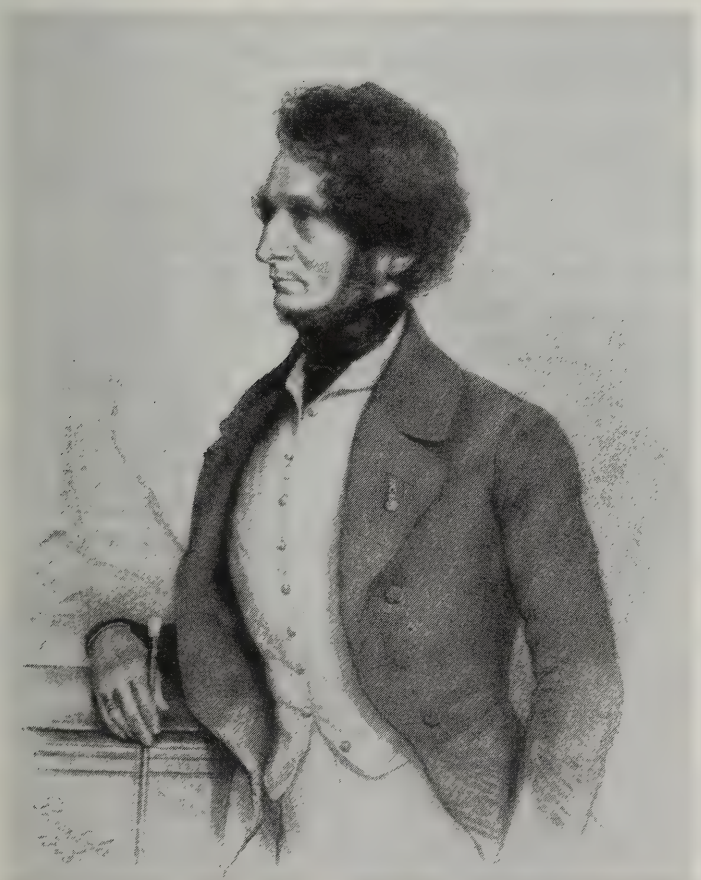


NOTES

Hector Berlioz
Le Corsaire Overture, Opus 21

Hector Louis Berlioz was born at La Côte-Saint-André, Isère, France, on 11 December 1803 and died in Paris on 8 March 1869. He wrote the original version of this overture in the late summer of 1844 at Nice, on the Mediterranean coast, and led its first performance on 19 January 1845; it was called "La Tour de Nice" ("The Tower of Nice") on that occasion. Berlioz later revised the overture and renamed it "Le Corsaire rouge," after James Fenimore Cooper's "The Red Rover," but published it in 1852 as Le Corsaire, *suggesting Byron, whose inspiration had served for Berlioz's "Harold in Italy" of 1834. Theodore Thomas led the Brooklyn Philharmonic in the first American performance of the overture on 7 March 1863 at the Brooklyn Academy of Music.* Le Corsaire *is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, two cornets, three trombones and tuba, timpani, and strings.*

In 1831, Berlioz found himself in Rome, after finally winning, on the fourth attempt, the Paris Conservatoire's Prix de Rome, a prize which carried with it a stipend and a required year of study in that city. One of his greatest pleasures there was St. Peter's, where, on a hot summer's day, as we read in his *Memoirs*, he would "take a volume of Byron and . . . enjoy the great cool air of the cathedral . . . absorbed in that burning verse. I followed the Corsair across the sea on his audacious journeys. I adored the extraordinary nature of the man, at once ruthless and of extreme tenderness, generous-hearted and without pity, a strange



Hector Berlioz in 1845

amalgam of feelings seemingly opposed: love of a woman, hatred of his kind."

Berlioz had just recently had his own first taste of the sea in the course of his journey to Italy: a voyage from Marseilles to Leghorn, during which the destruction of his ship in a violent storm was avoided only through the fortunate presence of a Venetian ("a somewhat dubious-looking character," as Berlioz describes him) who claimed to have captained a warship under the command of Byron himself.

Around this time, too, the composer spent three happy weeks in Nice—this after aborting a scheme to murder the pianist Marie (called Camille) Moke, who was to have married him after his return from Italy, but who in the meantime had married the composer/piano manufacturer Camille Pleyel instead. Three other victims figured in Berlioz's plan—Pleyel, Marie's mother, and himself, since he would obviously have had no recourse but suicide once the triple-killing was accomplished.

In any event, at Nice, the composer availed himself of the orange groves, the sea, and the heather. There he wrote his overture *King Lear* and began the overture *Rob Roy.* And there, more than ten years later, he would compose the first version of what would become his overture *Le Corsaire.* On this later occasion, Berlioz was recuperating from the exhaustion of a mammoth concert he had organized in Paris in conjunction with the 1844 Exhibition of Industrial Products there. The concert involved over one thousand performers; it left him with a reasonable financial profit and in a state of nervous collapse. Vacationing in Nice at doctor's orders, he lodged in a tower overlooking the Mediterranean, and this tower provided the original title of the overture he wrote at that time.

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Phyllis Curtin, Dean, Boston University School for the Arts, and Professor of Voice, School of Music
(Photo: Eugene Cook)

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Perhaps Jacques Barzun is right in suggesting that the title on which Berlioz finally settled was one with a broad range of associations, with something of Byron, of Fenimore Cooper, and of the events chronicled here. But what surely matters most is Berlioz's music and how much of his genius is reflected in this overture: in the opening passage for rushing strings and chattering winds which has the orchestra on its toes from the very start; in the broad Adagio melody of the introduction, which, at a faster tempo, becomes the second theme of the Allegro; in the particular attention given the individual instruments, all of which manage clearly to be heard even at the loudest moments (listen especially for Berlioz's use of the recently invented valved cornets); and in Berlioz's unerring manipulation of the orchestra as a whole, in passages from the most subdued to the most boisterous.

—Marc Mandel

Wolfgang Amadè Mozart
Symphony No. 40 in G minor, K.550

Johannes Chrysostomus Wolfgang Gottlieb Mozart, who began to call himself Wolfgango Amadeo about 1770 and Wolfgang Amadè about 1777, was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed his last three symphonies, Nos. 39, 40, and 41, during the summer of 1788, probably for a series of subscription concerts that seem not to have taken place. The dates of the first performances are not known. Symphony No. 40 in G minor, K.550, was completed on 25 July 1788. It was first performed in America by the Philharmonic Society of New York under Henry C. Timm on 25 April 1846. The score originally called for flute, two each of oboes, bassoons, and horns, plus strings; later Mozart rewrote the two oboe parts for two each of oboes and clarinets. It is the original version without clarinets that will be heard at this performance.

From time to time in the history of music we are confronted with a case of such astonishing fluency and speed of composition that we can only marvel: Handel composing his *Messiah* almost in less time than it would take a copyist to write it out, then, after taking a week off, beginning the composition of his dramatic oratorio *Samson*, also completed in less than a month; Johann Sebastian Bach turning out church cantatas that were planned, composed, rehearsed, and performed all between one Sunday and the next for week after week during his first years in Leipzig; Mozart writing his *Linz* Symphony, K.425, "at breakneck speed," in a matter of days, because the opportunity for a performance arose suddenly when he was traveling and had no other symphony at hand. But few examples of such high-voltage composition are as impressive as Mozart's feat in the summer of 1788, composing his last three symphonies (along with a fair number of smaller pieces) in something under two months.

In the case of these symphonies, our awe stems not so much from the sheer speed with which notes were put down on paper or even from the evident mastery displayed in the finished works, but rather from the extraordinary range of mood and character here represented. We'd be hard put to find three more strikingly varied works from the pen of a single composer; how much more miraculous it is, then, that they were written almost at one sitting, and not in the happiest of circumstances.

By June 1788 Mozart had entered on the long, steady decline of his fortunes that culminated in his death, at age thirty-five, three and a half years later. Gone were the heady days of 1784, when his music was in constant demand in Vienna (during one hectic eleven-day period, he gave ten concerts!) and he was writing a sheaf of piano concertos and other works. That was, perhaps, the happiest year of his life, certainly the most remunerative. But he seems to have been the sort of openhanded and generous type who could never stop spending money faster than he earned it, and when the Viennese public found other novelties for their amusement, Mozart's star began to fall. He had hoped to obtain financial stability through the performance of his operas, but *The Marriage of Figaro* achieved only nine performances during its season in the repertory (1786), partly, at least, because other, more influentially placed composers had their own fish to fry and were not interested in supporting Mozart. Then came *Don Giovanni*, composed for the citizens of Prague who had taken *Figaro* completely to their hearts. Although it was a sensation in Prague in the fall of 1787, the first Vienna performances the following spring did not attract enough attention; the piece was simply too serious to suit the taste of the court. Neither opera, then, had much improved the Mozart family exchequer, and by early June 1788, only weeks after the Vienna performance of *Don Giovanni*, Mozart was forced to write to his friend and fellow Mason, Michael Puchberg, requesting the loan of 100 gulden. Again on 17 June



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he needed money to pay his landlord and asked Puchberg for a few hundred gulden more "until tomorrow." Yet again on the 27th he wrote to Puchberg to thank him for the money so freely lent him, but also to report that he needed still more and did not know where to turn for it.

It is clear from these letters that Mozart was in serious financial difficulty (a situation that scarcely ever changed again for the rest of his life). His attempt to improve the family's situation during this difficult summer is clearly apparent in the "minor" works he was composing along with the three symphonies. They are all either educational pieces, which could serve students well, or small and easy compositions that might be expected to have a good sale when published. But it is hardly likely that Mozart would have composed three whole symphonies at a time when he was in desperate financial straits if he didn't have some hope of using them in a practical way to support his family. His first letter to Puchberg referred to "concerts in the Casino," from which he hoped to obtain subscription money in order to repay his debts. Probably he wrote all three of the symphonies with the aim of introducing them at his own concerts. But, as far as we know, the concerts never in fact took place; we can only be grateful that the symphonies were composed in any case.

Mozart reinforced the striking differences in mood between the three symphonies—from mellow lyricism to darkly tragic grace to festive formality—with simple but significant differences in the instrumentation of the three pieces. In Symphony No. 39 he employed clarinets instead of oboes, whereas in No. 40 he preferred the sharper "bite" of the oboes but completely omitted trumpets and timpani, since their heroic gestures could play no role in so dark a work. Then in No. 41 he returned to the normal complement of brass, as in No. 39, while again including oboes rather than clarinets.

Following the summer of 1788, Mozart gave no more "academies" (as concerts were called). In fact, he almost totally gave up taking part in the concert life of Vienna; only once more did he have occasion to write another concert piece for himself, the B-flat piano concerto, K.595, which he played in 1791. But his last symphonies, along with those of Haydn, produced a miraculous decade of accomplishment between 1785 and 1795. Among the works that appeared in this

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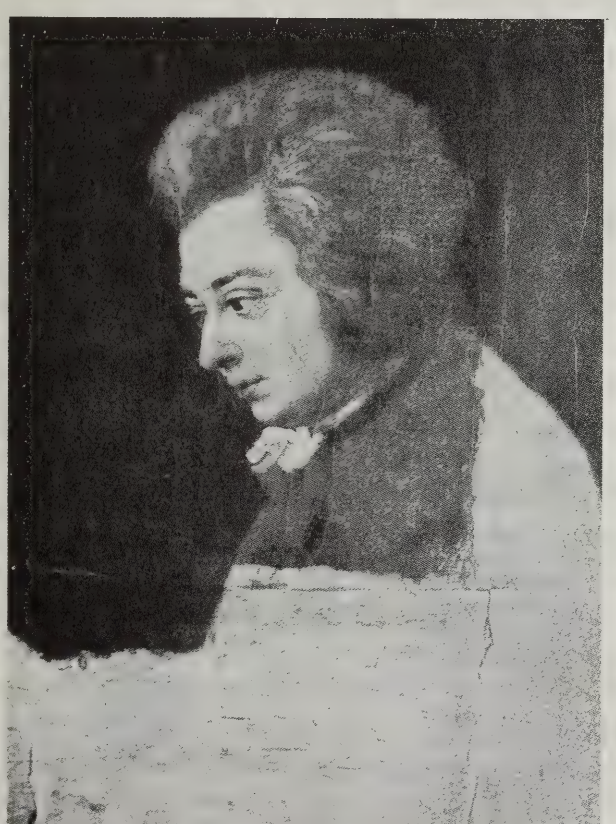
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period are Haydn's six *Paris* symphonies (Nos. 82-87; 1785-86), Mozart's *Prague* Symphony (1786), the two symphonies Haydn wrote for Johann Tost (Nos. 88-89; 1788), Mozart's last three symphonies (1788), Haydn's symphonies for Count d'Ogny (Nos. 90-92; 1788-89); and the twelve that Haydn wrote for London (Nos. 93-104; 1791-95). After 1795, Haydn, too, left off composing symphonies, and the monument that was the Viennese classical symphony was fully established.

After finishing the E-flat symphony, K.543, on 26 June, Mozart composed a few small pieces early in July: a little violin sonata in F "for beginners," K.547, on 10 July; a trio in C for piano, violin, and cello, K.548, on the 14th, and a vocal trio to an Italian text, K.549, on the 16th. But the main composition of the month, completed on the 25th, was the symphony destined to become Mozart's most famous, the G minor (called this despite the fact that he had written an earlier symphony in this key over a decade before).

The unrelieved "minorness" of the symphony, without even so much as a major-key coda at the very end, gives it a feeling of passionate violence that recommended the work to audiences earlier in the century, when so many of Mozart's compositions were considered mere decorative playthings. But tastes and perceptions change. Astonishing as it may be to us, Robert Schumann failed to find any pathos in this symphony. The extravagant Romantic heights from which he viewed Mozart's work had the effect of foreshortening the peaks and valleys of the earlier composer's expression, with the result that Schumann was able to perceive only grace and charm. In any case, minor keys were a serious business to Mozart, and when he chose to end the work still in the minor, that was the most serious of all.



Unfinished portrait of Mozart by his brother-in-law Josef Lange, 1782-83

The opening is nearly unique among classical symphonies—a hushed rustling, growing out of silence. A symphony is a public event, and in Mozart's day it was customary to begin with a *coup d'archet*, a good loud bowstroke, just to get things off to a solid start (and perhaps to quiet the audience?); even in those Mozart symphonies in which the Allegro starts softly, it is always preceded by a slow introduction that begins forte. But in Symphony No. 40 we are hustled into the middle of things almost without realizing it. The theme emphasizes an expressive falling semitone, an age-old symbol of yearning; and the melody seems straightforward enough at first, but the interaction of melody and accompaniment raises questions about where the beat really falls in the phrase. Modulation begins already after the first emphatic cadence, and we soon reach the second theme in the relative major. Here we have to give Schumann full points: even if the passion of the symphony was lost on him, no one can dispute the sheer grace of the new theme, with its passing chromatic tones, which prove to have consequences later. The ambiguity of phrasing so important in this movement is splendidly illustrated in the return to the main theme at the recapitulation, where the violins are already playing the long upbeat to the opening phrase during the last two measures of the development, while the winds are winding down to a cadence. The continued power of the minor mode over the expressive forces of the symphony becomes clear in the recapitulation when the second theme, instead of being brought back in the major, now arrives in the minor, further darkening the mood.

The slow movement is in the related major key of E-flat, but passing chromatic figures and a surprising turn of modulation show that it comes from the same expressive world as the first movement. The minuet, in G minor, is much too severe a piece to suggest dancing at all, but the Trio, in G major, provides a brief welcome respite. In the finale, Mozart avoids the complexities of phrasing that were characteristic of the opening movement since he wants to bring the work to a stable conclusion, even though he intends to remain steadfastly in the minor, which, to eighteenth-century ears, was less final than the major. But the balance in the phrase articulation brings effective closure to this symphony that ranks as richest in pathos of all forty-one, and perhaps richest of all Mozart's works in any medium.

—Steven Ledbetter

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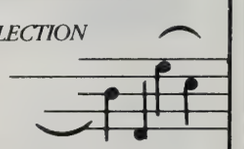


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Ludwig van Beethoven
Symphony No. 5 in C minor, Opus 67

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna, Austria, on 26 March 1827. He began to sketch the Fifth Symphony in 1804, did most of the work in 1807, completed the score in the spring of 1808, and led the first performance on 22 December 1808. The first documented American performance was given by Ureli Corelli Hill with the German Society of New York at the Broadway Tabernacle in New York on 11 February 1841. The symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

During the years 1807-08, Beethoven contributed on three occasions to charity concerts. One of the benefits he received as a result was the right to give a concert himself in the Theatre-an-der-Wien. The hall was granted to him for the evening of 22 December 1808. On that night there occurred one of the most historically memorable of concerts, though not, surely, the most refined performances. The program consisted entirely of Beethoven's own works in their very first performances. The evening began at 6:30 p.m. with the Symphony in F, No. 6 (though it was listed on the program as No. 5), followed by the concert aria *"Ah! perfido,"* two movements from the Mass in C, and the Fourth Piano Concerto (with the composer himself as soloist) on the first half. After intermission the audience heard for the first time the Symphony in C minor, No. 5 (listed as No. 6), a piano fantasy improvised by the composer, and the Choral Fantasy. The last piece did not end until 10:30!

Four hours of brand new music is a challenge to the attention span—not to mention the *Sitzfleisch*—of the most dedicated music lover, even in a day when concerts normally ran longer than they do today. When we consider, too, that all of the music was new to the orchestra (which was playing from manuscript parts—with inevitable errors—not today's neatly printed ones), that the performances were certainly under-rehearsed, that the theater was bitterly cold, that the soprano soloist got stage fright and made a hash of the aria, and that Beethoven himself had had some sort of argument (for reasons that are not clear) with the players, who almost walked out during the rehearsals and agreed to continue only on the understanding that the composer not be in the room when they were rehearsing—when we consider all these facts, we can be reasonably sure that, for all the historical interest of the evening, it was probably rather painful as a musical event. One listener commented later that he had "experienced the truth that one can have too much of a good thing—and still more of a loud."

With a concert of such length—made even longer by Beethoven's late decision to compose the Choral Fantasy specifically to serve as a closing number, so as to avoid putting the C minor symphony at the end, where the audience would be too exhausted to give it proper attention—and with so many new pieces to evaluate, it is not surprising that most of the critical reviews and reminiscences dwelt on the one real catastrophe of the evening, when the orchestra fell apart in the middle of the Choral Fantasy and the whole piece had to be started over. Thus, the most important and influential reaction to the Fifth Symphony did not come until a year and a half later, when a review of another performance was printed in the prestigious *Allegemeine musikalische Zeitung*, a journal that had never been wholly pro-Beethoven. But in this case the reviewer was the famous

writer E.T.A. Hoffman (whose remarkably wide-ranging talents included considerable competence as a composer). His enthusiastic appraisal of the Fifth Symphony as a landmark in the history of music was largely responsible for a new critical perception of Beethoven. To Hoffmann,

> Music unlocks for man an unfamiliar world having nothing in common with the external material world which surrounds him. It is a world where he forgets all feelings which he could define for another in order to surrender himself to the inexpressible.

In this world, where Haydn and Mozart already towered as the "creators of modern instrumental music," Beethoven was a colossal new figure. In Hoffmann's ecstatic prose description of the new symphony (the progenitor of reams of such romantic interpretation throughout the nineteenth century and even beyond),

> Radiant beams shoot through the deep night of this region, and we become aware of gigantic shadows which, rocking back and forth, close in on us and destroy all within us except the pain of endless longing—a longing in which every pleasure that rose up amid jubilant tones sinks and succumbs. Only through this pain, which, while consuming but not destroying love, hope, and joy, tries to burst our breasts with a full-voiced general cry from all the passions, do we live and are captivated beholders of the spirits.

The overwhelming energy and expressive richness of the C minor symphony left early audiences stupefied or exhilarated. They still do, after nearly a century and three-quarters in which this symphony has become the most frequently

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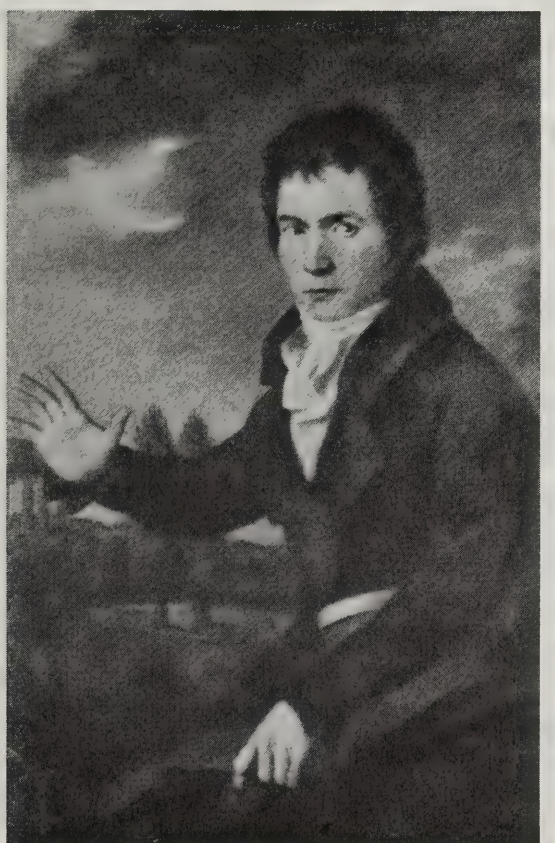
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played and best-known orchestral composition ever written. Even among people who have never attended an orchestral concert, the opening phrase can conjure up the very idea of Symphony, much as the question "To be or not to be?" conjures up not only the indecisive Prince of Denmark but all of Shakespeare. Inevitably, with so popular a work, the question is asked: What does it mean? Beethoven's own answer, to one of the many curious persons who asked him, over the years, what his music was all about, was "Thus Fate knocks at the door." Here, as in other, similar cases, Beethoven was no doubt seizing a ready *bon mot* to satisfy a casual acquaintance. And, as such things go, this one is certainly more appropriate than some of the explanations with which he fobbed off unmusical pests. The notion of Fate and the self-evident struggle that takes place in the four movements of this powerful score have resulted in a century's overlay of other notions, too—most widespread during World War II, when the coincidence of the opening four notes of the symphony corresponding rhythmically to the Morse code for "V" and the ubiquitous "V for Victory" gesture of Winston Churchill turned Beethoven's Fifth almost overnight into the "*Victory* Symphony." But the "victory" that has thus been superimposed on this score is, in fact, inherent in the music itself, predicated on ideas worked out in purely abstract musical ways—this is perhaps what so excited Hoffman, and this aspect of the score grips us today no matter how many times we have heard it. Beethoven's sense of the struggle, and his vision of the final victory, grew over a period of years as he kept returning to his sketchbooks to develop his ideas nearer and nearer to fruition.

Beethoven always preserved and treasured his sketchbooks— even years after he had finished using them—as the record of his past musical struggles, as a



Beethoven at thirty-four



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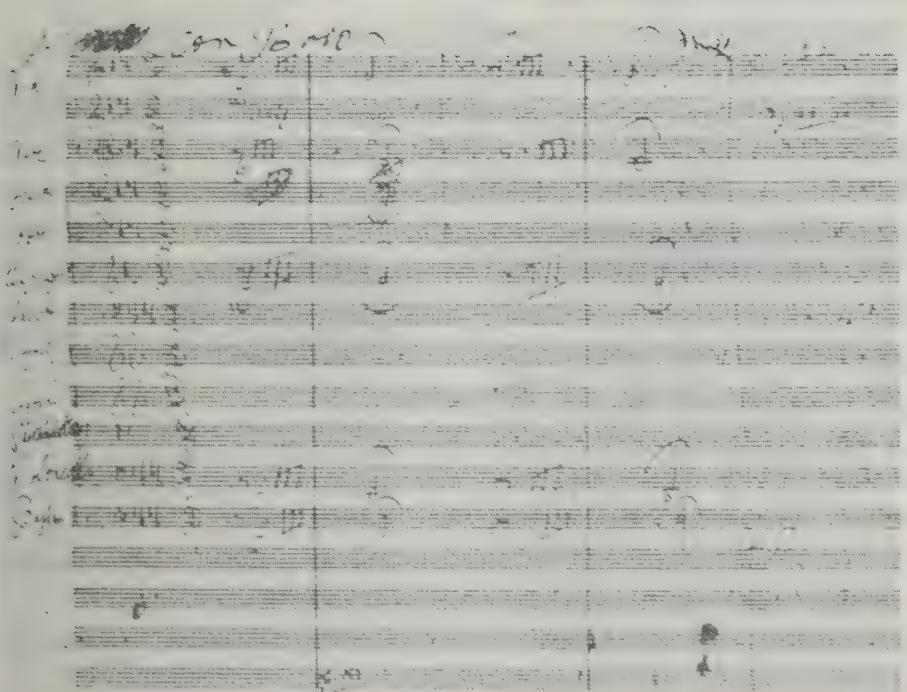
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source for new ideas, and as a place to store inchoate ideas until they were ready to come to fruition. Following the powerful eruption that was the *Eroica* Symphony, he turned out masterpiece after masterpiece in rapid succession, all sketched and elaborated, sometimes several works at once, in intricate entanglement. Hints of the first and third movements of the Fifth Symphony appear about 1804, in close proximity to sketches for the Fourth Piano Concerto (with which the symphony shares the constantly recurring rhythmic idea of the three eighth-note pickup). Having indicated barely enough to show that he was thinking of a symphony in C minor, Beethoven laid it aside to compose the Fourth Symphony. He returned to the C minor sketches and elaborated them further in 1806, this time noting down ideas for all four movements, a kind of *précis* of the overall tonal plan. He then worked out the details of the piece while he was simultaneously composing the Sixth Symphony. So closely connected were the two symphonies, in fact, that they were performed with the numbering in reverse order at the premiere concert of 22 December 1808. Since Beethoven always insisted on numbering his works in the order of composition, the renumbering of these two symphonies between performance and publication suggests that he himself had difficulty in separating them chronologically.

All the more striking, then, is the fact that the two symphonies, composed together, are so utterly different from one another that they inhabit totally different musical universes. No two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. In one respect only do the two symphonies reveal their simultaneous composition. Beethoven was experimenting with links between movements here, and in both of these symphonies—as never before and never again—he composed a carefully plotted transition linking



The opening measures of Beethoven's Fifth Symphony, from the composer's autograph manuscript

the last two movements. It is characteristic of him that the transitions move in opposite directions, as if to show that he is capable of doing it both ways. In the Fifth, the transitional passage links the ghostly scherzo to the blazing glory of the finale, thus moving from soft to loud and gradually building to a level of almost unbearable tension; in the Sixth, it carries the listener from the fortissimo terrors of the storm to the joyful song that follows, hence from loud to soft and from tension to relaxation. The decision to write a transition at all came at a fairly late stage in the composition and marks a shift from the traditional center of gravity for a symphony from the weighty first-movement sonata form to a still more potent finale (rather than the sort of witty-epigrammatic rondo-sonatas that Haydn had preferred in his finales).

Is it possible, at this late date, to listen to Beethoven's Fifth not as if it were the most familiar of symphonies, but rather as if it were brand new? Listen to the first four notes, followed by their immediate and slightly varied echo—and try to guess how to continue. That four-note figure clearly assumes great importance from the outset, but the more we hear of it the more we marvel: this little musical atom is not a theme in itself; it is the rhythmic foreground to an extraordinarily

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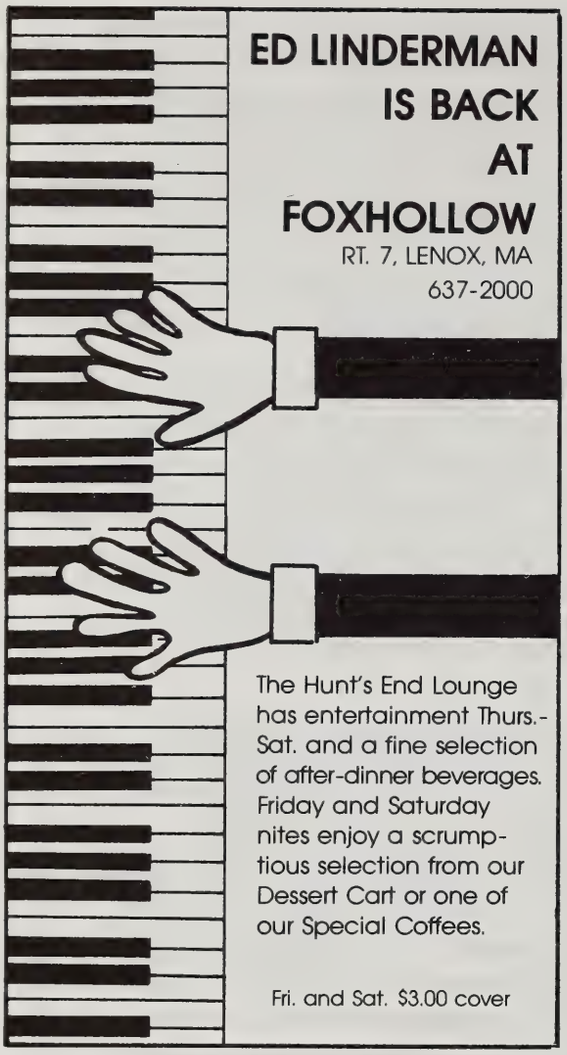
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long-limbed melody—a polymer, to continue the chemical analogy—made up of a surprising chain of four-note atoms. Our ears hear a long phrase, but no one in the orchestra actually plays it: following the first two full-orchestra statements, the second violins contribute four notes before being overlapped by the violas, who in turn are superseded by the first violins, and so on. The growing, tensely climbing phrase is an aural illusion. The rapid interplay of orchestral sections, a constantly boiling cauldron in which each has its own brief say before yielding to the next, lends a dramatic quality to the sound of the orchestra from the very opening measures, a sense of the theatrical that needs no programmatic description to become evident.

The drama in the Fifth Symphony is a musical one: how to achieve a coherent and fully satisfying conclusion in the major mode to a symphony that begins in the minor. In most minor-key symphonies written before this one, the major-key ending was expected, conventional, achieved without struggles or doubts. But throughout the four movements of this symphony, C major keeps appearing without ever quite exorcising its haunting sense of C minor until the end of the last movement. In the opening Allegro, the C major appears right on schedule where it is conventionally expected—at the recapitulation of the secondary theme. But instead of continuing in that vein, the lengthy coda goes on—in C minor—to assert that we have, as yet, no triumph, only continued struggle. In the Andante, Beethoven keeps moving with a surprising modulation from the home key of A-flat to a bright C major, reinforced by trumpets and timpani. But the C major idea is never once allowed to come to a full conclusion; rather, it fades away, shrouded in harmonic mists and sustained tension. The very unjoking scherzo (in C minor) turns to C major for a Trio involving some contrapuntal buffoonery, but the fun comes to an end with a hushed return to the minor-key material of the opening. It is here that we begin to approach the light, moving through the darkness of the linking passage between the movements to a glorious sunburst of C major opening the finale—but we have not yet reached the major mode permanently. The scherzo and the tense linking passage are recalled just before the recapitulation (to provide another shift from gloom to bright day); only then are we at last fully confirmed in C major. And as if to celebrate this achievement, Beethoven even enlarges his orchestra with the addition of a piccolo on the top and three trombones on the bottom—the first time either instrument appeared in the symphonic repertory—so that his success can sound even more resonantly. An extended coda—an extraordinary peroration in C major—needs to be as long as it is because it is not just the conclusion of the last movement, but rather of the entire symphony, culminating a demonstration of unification on the very grandest scale to which virtually every composer since has aspired, though few have succeeded.

—S.L.



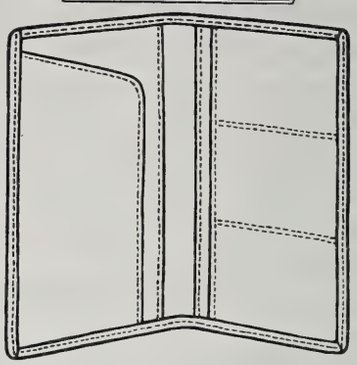
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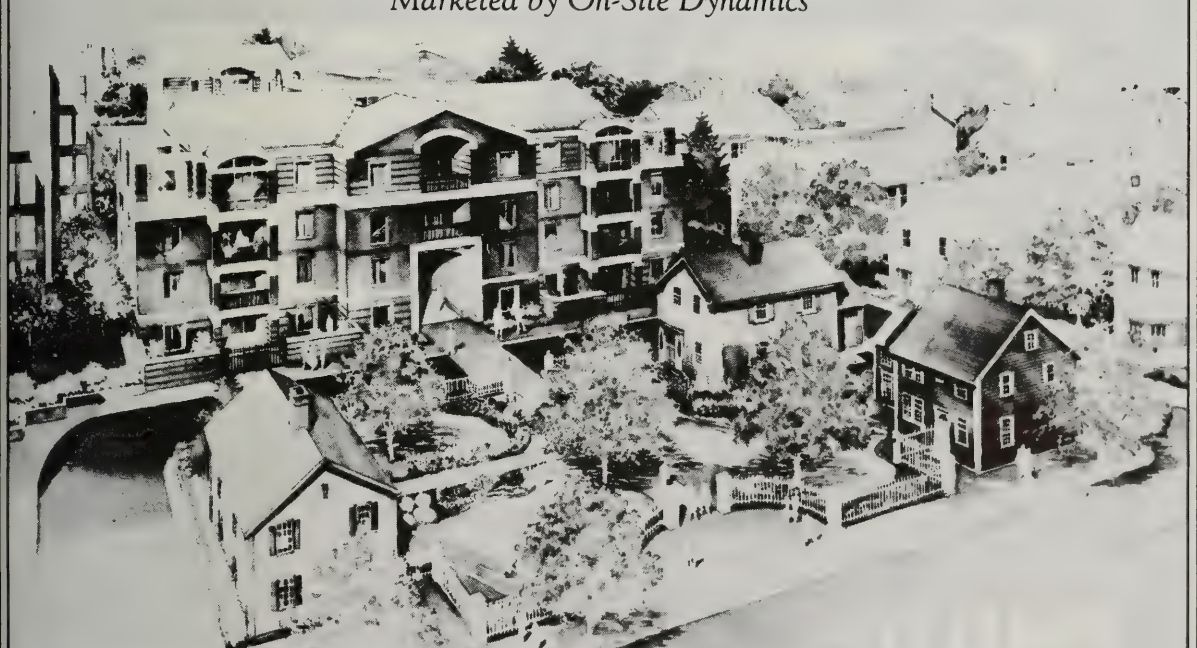
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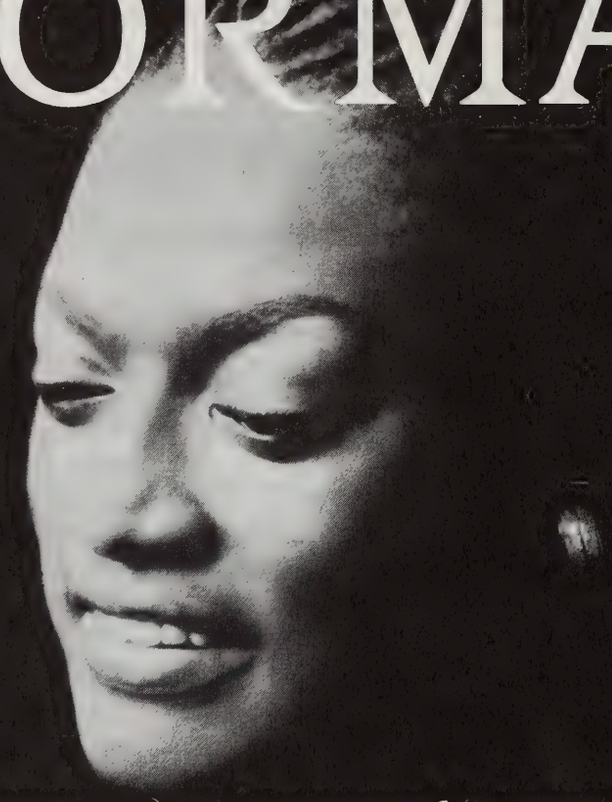
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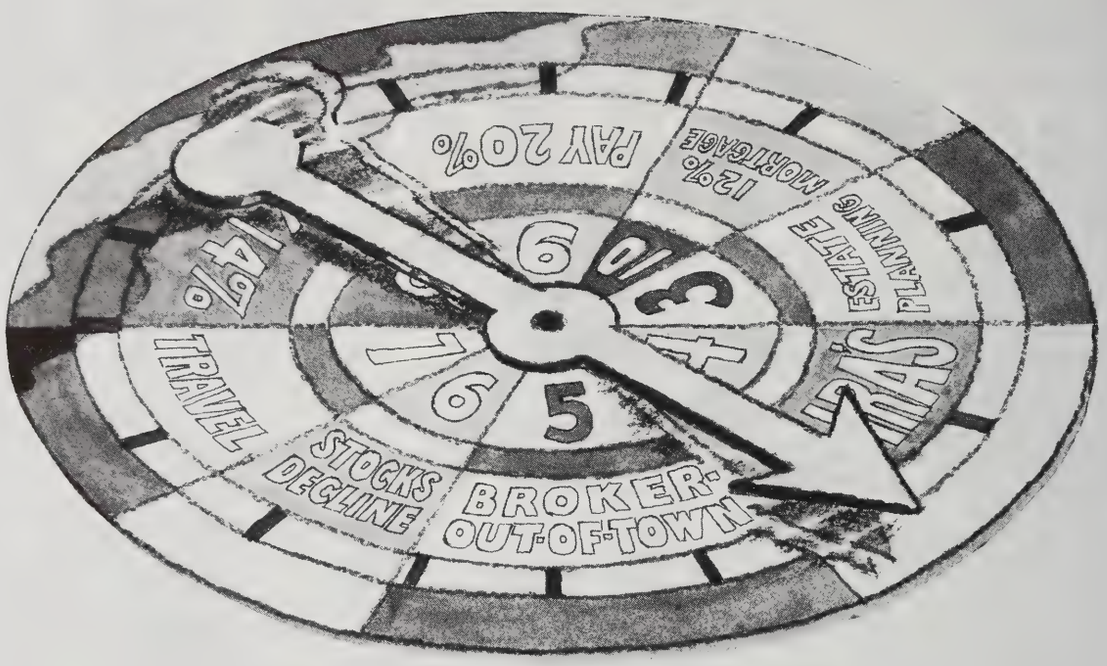
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NOTES

Gustav Mahler
Symphony No. 2 in C minor

Gustav Mahler was born in Kalischt (Kaliště) near the Moravian border of Bohemia on 7 July 1860 and died in Vienna on 18 May 1911. He composed his Symphony No. 2 between 1888 and 1894; the chronology of this process is described below. He himself conducted the first three movements only with the Berlin Philharmonic on 4 March 1895 and gave a complete performance with the same orchestra and with soloists Josephine von Artner and Hedwig Felden on 13 December that year. Mahler also introduced the work in this country at a concert of the New York Symphony on 8 December 1908 with the Oratorio Society and soloists Laura L. Combs and Gertrude Stein Bailey. The score calls for four flutes (all doubling piccolo), four oboes (two of them doubling English horn), three clarinets in B-flat (one doubling bass clarinet) and two high clarinets in E-flat, four bassoons (one doubling contrabassoon), ten horns, eight trumpets, four trombones, bass tuba, organ, two harps, kettledrums (three players), bass drum, cymbals, high and low tam-tams, triangle, snare drum (several if possible), glockenspiel, tubular bells, birch brush, plus an offstage group consisting of kettledrum, bass drum, cymbals, and triangle; further, strings, soprano solo, alto solo, and mixed chorus.

It is an old cliché in film biographies of composers to link the moment of artistic creation in some way with a love affair, whether consummated or otherwise. (Ideally, in such films, the character of the music ought to describe to the listener the outcome of the affair.) Cliché though it be, Gustav Mahler began work on the material that was to turn into his first two symphonies as an artistic release from a tempestuous and troubling involvement with Marion Mathilda von Weber, the wife of a German soldier, Captain Carl von Weber, who was the grandson of the composer of *Der Freischütz* and other works that effectively created a school of German Romantic opera. Mahler became involved with the Weber family in December 1886, when the Leipzig Opera revived a number of Weber's works for the centennial of the composer's birth, many of them conducted by Mahler.

Impressed by Mahler's sympathetic conducting of his grandfather's music, Captain von Weber approached the young conductor with a proposal: Weber had left a series of shorthand sketches for a comic opera entitled *Die drei Pintos*. The family had already tried to interest other composers, including Meyerbeer, in completing the work, but without success. Mahler agreed to try. He studied the almost incomprehensible sketches, deciphered the older composer's musical shorthand, and completed the score, borrowing tunes from lesser-known works of Weber to fill in the gaps. In this completed version, published in 1888, the Weber-Mahler opera enjoyed a number of performances throughout Germany and provided Mahler with a useful source of income.

His intense labor on the manuscript had necessitated nearly constant contact with the Weber family. Soon Mahler found himself in love with Marion, and she with him. Captain von Weber was aware of the situation but discreetly avoided an open break that would surely cause a scandal ruinous to his military career. At one point Mahler and Marion even planned to elope together. At the appointed hour, he awaited her on the platform of the railroad station. But when she failed to appear, he returned home, probably with some sense of relief at having avoided—through no merit of his own—a personal and professional abyss.

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An emotional upheaval of that sort often generated artistic creativity in Mahler. This time was no exception. In 1888 Mahler composed two large works; the first he called a "symphonic poem," a description that he kept even up to the first performance, though now we know it (somewhat revised) as the First Symphony. He followed this immediately with a single, gigantic march-like movement in C minor labeled *Todtenfeier (Funeral Rites)*. He completed the first full score of this large work by September 1888, barely six months after writing *finis* to the huge "symphonic poem." It was to be another six years before *Todtenfeier* would finally take its place as the opening movement of the Second Symphony.

Todtenfeier could presumably have served as a symphonic poem all by itself, but Mahler evidently knew that it was intended for a larger work, since he began a second movement—a sharply contrasting Andante—soon after finishing it. But that second movement remained unfinished for five long years. The immediacy of the affair with Marion von Weber passed into memory, and the composer himself moved on to conducting positions in Budapest and then, in April 1891, to Hamburg.

During these interim years Mahler's life as a composer was devoted largely to the composition of songs, some with piano accompaniment, others with orchestra. They drew their texts almost entirely from *Des Knaben Wunderhorn (Youth's Magic Horn)*, an anthology of German folk poetry published in 1805 under the editorship of Achim von Arnim and Clemens Brentano. The collection preserved a legacy of traditional poems (though the editors were not above "improving" the originals) and sparked scholarly research into the field of folk song.

As one who frequented literary circles, Mahler could hardly have been unfamiliar with the anthology even from his youth. But suddenly in 1887, it seems, he

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began concentrating on texts from the anthology. *Des Knaben Wunderhorn* was a book highly prized in the Weber household, and Mahler could not have escaped its influence there; this may partly explain his sudden interest. But more important is the evident fact that the texts themselves tapped a wellspring of creativity. For the next decade, the creation of all his works—from little songs with piano accompaniment to immense symphonies—was intricately intertwined with his passion for the Arnim and Brentano anthology. He turned songs into symphony movements and symphonic writing into song accompaniments. So often did he cross the border between the "little" genre of the song and the "large" genre of the symphony that it is sometimes hard to tell from the musical sketches exactly what he was working on. Because the Second, Third, and Fourth symphonies draw so much of their substance from these poems and their musical settings, they are often referred to as the *"Wunderhorn"* symphonies.

During the summer of 1893, on vacation at Steinbach, Mahler returned after a break of some years to the Second Symphony while also composing a number of new *Wunderhorn* songs. One of them played a complex role in the creation of the symphony. Mahler completed a voice-and-piano draft of *Des Antonius von Padua Fischpredigt (St. Anthony of Padua's Sermon to the Fishes)* on 8 July. The full score followed on 1 August—but by then he had already turned the song into a purely orchestral scherzo, the score of which had been completed on 16 July. The scherzo ended up as the third movement of his symphony. By 19 July Mahler had set another *Wunderhorn* poem, *Urlicht (Primeval Light)*, for voice and orchestra. He was not at first certain whether the song should stand by itself, but in the end it became the fourth movement of the Second Symphony.

At this point Mahler found himself in a quandary: how to bring the symphony to a convincing conclusion. Unless he discovered a solution, the musically unre-



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lated middle movements would simply be too different from the weighty *Todtenfeier,* too light in character to fit in the same work. And he knew he had to create a finale of sufficient weight to balance the huge opening movement. If he were able to find such a finale, the middle movements could function as intentional points of relaxation in the mighty scale of the whole. He seems to have made a few desultory sketches in the summer of 1893 and then to have abandoned them, despairing that he was only finding themes in 3/4 time when he wanted to write a finale in 4/4.

He found his solution unexpectedly at a memorial service for his superior in Hamburg, Hans von Bülow. Bülow was famous both as conductor and pianist. For many years he had been intensely active with the "music of the future," the works of Liszt (his father-in-law) and Wagner, whose *Tristan* and *Meistersinger* he had conducted at their premieres. But he turned away from Wagner (after the latter stole his wife Cosima) and became a devotee of Brahms. By the time he met Mahler, Bülow was no longer sympathetic to the latest musical trends. He greatly admired Mahler's conducting, but he himself refused to program any of the orchestral *Wunderhorn* songs, insisting that he could make no sense of them. And when Mahler played through some of the still unfinished Second Symphony for him, Bülow covered his ears and declared that it had surpassed all acceptable bounds of dissonance. How ironic, then, that it was through the death of this musician so antipathetic to his work that Mahler found the key to his conclusion.

Bülow died in Cairo on 12 January 1894; a memorial service was held in Hamburg on 29 March. Mahler's close friend, the Czech composer Josef Bohuslav Foerster, was also present. Foerster lost sight of Mahler in the crush of people at the service, but he was strangely moved by the effect of a chorus of children singing a resurrection hymn to a text of Friedrich Klopstock, *"Auferstehen, ja auf-*



Gustav Mahler in 1892



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erstehen." He described what happened next as follows:

> I did not find Mahler. But that afternoon I could not restrain my restlessness, and hurried to him as if to obey a command. I opened the door and saw him sitting at his writing-desk, his head lowered and his hand holding a pen over some manuscript paper. I remained standing in the doorway. Mahler turned to me and said: "Dear friend, I have it."
>
> I understood. As if illuminated by a mysterious power I answered: *"Auferstehen, ja auferstehen wirst du nach kurzem Schlaf . . . "*
>
> Mahler looked at me with an expression of extreme surprise. I had guessed the secret he had as yet entrusted to no human soul: Klopstock's poem, which that morning we had heard from the mouths of children, was to be the basis for the closing movement of the Second Symphony.

Mahler's pent-up eagerness to compose his massive finale was suddenly released in the realization that Death (the theme of the first movement) could only be followed appropriately by Resurrection (a subject naturally enough stressed at Bülow's memorial service). The service not only offered an image for the symphony's close but also a text that could give wings to the music—Friedrich Klopstock's resurrection hymn. (Actually Mahler ended up adapting the text so freely that, after the first two stanzas, it is basically his own work.) It must have been soon after 29 March when Mahler sketched a musical setting for Klopstock's text. From this point he saw his way to the completion of the symphony, and he worked at peak energy. By 29 June he wrote to a friend, "This is to announce the happy arrival of a strong and healthy last movement of the 2nd. Father and child are faring appropriately in the circumstances; the latter is not yet out of danger."



Hans von Bülow

By 10 July he was writing to another friend, "The sketches are complete down to the smallest detail and I am just on the point of writing out the score. It is a *bold* piece, of extremely powerful construction. The final climax is colossal!" And on 25 July a letter announced the completion of the work with Mahler's satisfied assessment: "It is the most significant thing I have done up till now."

Mahler decided to organize and conduct the first complete performance himself. Oddly enough, a performance of the first three movements had already been given before Mahler found his ending; one wonders what sense an audience could have made of such an unlikely torso. In the days of rehearsing that preceded the premiere (Berlin, 13 December 1895), Mahler's enthusiasm grew steadily. On the 10th, after all of the elements finally came together for a first reading of the finale, he wrote to his mistress, soprano Anna von Mildenburg, "Yesterday, for the first time, everything turned to sound. All was far beyond my hopes. The performers were so transported and enthusiastic that they themselves found the appropriate expression . . . Such grandeur and power have never been attained before."

Yet to the public, Mahler's name still meant nothing. None of his works had achieved substantial success, and a few performances had been outright catastrophes. As a result, ticket sales were extremely bad, and most of the tickets had to be given away to musicians or conservatory students. To make matters more difficult, Mahler had been suffering from a headache from the moment of his arrival in Berlin, and on the day of the performance it turned into an incapacitating migraine. Bruno Walter recalled that when the composer ascended the



podium, he was deathly pale and had to pause to overcome his dizziness before beginning. But once the performance was underway, he felt gradually more in control. The music gripped the audience more powerfully as movement succeeded movement. The reaction at the end was overwhelming—and this from an audience that included such important musical figures as the composer Engelbert Humperdinck and the conductors Arthur Nikisch and Felix Weingartner, not to mention the young Bruno Walter, who found his calling as a conductor and as a lifelong devotee to Mahler that evening.

As we have seen, Mahler composed the first movement of the Second Symphony hard on the heels of the First, as if they were part of the same creative impulse. Indeed, Mahler remarked once that his title for the first movement, *Todtenfeier,* referred to the funeral rites of the "Titan" who was the hero of his First Symphony. As late as 1901, Mahler wrote out an extensive descriptive program for the symphony in which he explained the character of the Allegro maestoso as a recollection of the "life, struggles, passions, and aspirations" of a "well-loved person" while standing by his coffin. The question that keeps intruding, says Mahler, is "What now? What is this life—and this death? Do we have an existence beyond it? Is all this only a confused dream, or do life and death have a meaning?—And we must answer this question if we are to live on."

With or without programmatic aid, the first movement is overwhelming in vibrancy and variety. For all its novel form and content, it still makes obeisance to the traditions of nineteenth-century music. The opening key of C minor cannot fail to recall Beethoven's Fifth, and the stormy character of the first ideas conjures up Siegmund's arrival at Hunding's house in the opening of Wagner's *Die Walküre.* But the wonder of this opening is the range of ideas that Mahler develops, all in C minor, all redolent of the funeral march. Magically contrasted with this is a bright theme of utter simplicity in E major, a theme that no one but Mahler could have conceived. Its upward-striving character (reticent at first) is a foreshadowing of the "Resurrection" theme of the finale. The material is exposed at considerable length, in two stages (corresponding in principal to the old repeated exposition in the classical symphony, though Mahler's "repeat" is in fact a continuous and



varied development). The many tiny thematic ideas that are created as offshoots of the march rhythm are intertwined in an elaborate and extended development during the course of which the horns sing out a hymnlike melody that begins with the first four notes of the *"Dies irae"* from the *Requiem* service. But the recapitulation avoids resolving the questions raised by the movement; both of the principal ideas recur in the same keys in which we first heard them (C minor and E major respectively), so that the consolation of the major-key theme seems to arrive from another world entirely before being driven aside by a dark and mysterious C minor coda.

In the score, Mahler asks for a five-minute pause between first and second movements, a request motivated in part, no doubt, because what follows is so different in character. The next three movements, all much shorter and to some extent lighter, function as intermezzi. Mahler described the Andante as "a happy moment from the life of his beloved departed one." In style it is a *Ländler,* an Austrian folk dance in 3/4 time, relaxed and bucolic, yet with an extraordinary finish and precision.

The third movement, related to the *Wunderhorn* song about St. Anthony of Padua's sermon to the fishes, is a witty and sardonic scherzo. Mahler's comment: "the spirit of unbelief, of presumption, has taken hold of him, . . . he despairs of himself and of God. The world and life become for him a disorderly apparition; disgust for all being and becoming lays hold of him with an iron grip and drives him to cry out in desperation." In the song version, the text tells of the saint coming to a stream and assembling the fishes for a sermon on the thoughtlessness of their lives; they listen carefully and then, when the sermon is finished, go on just as before. But one need not know the poem: the harshly acid orchestration and downward-sinking whirling of the melodic line are unsettling in a movement that starts out as if it will be a rather straightforward and lighthearted dance.

After the scherzo slithers heartlessly and chromatically to its conclusion, we suddenly hear a human voice and feel a surge of warmth. It is an unforgettable moment, marked by a solemnity reinforced by the chorale-like harmonization. The poem itself is at once naive and profound. Mahler constructs his setting to highlight the words "I am from God and would return to God" with a musical phrase that is later worked into the finale. The voice dies away in Mahler's favorite rising arch, expressing a sublime and tranquil confidence scarcely heard heretofore.

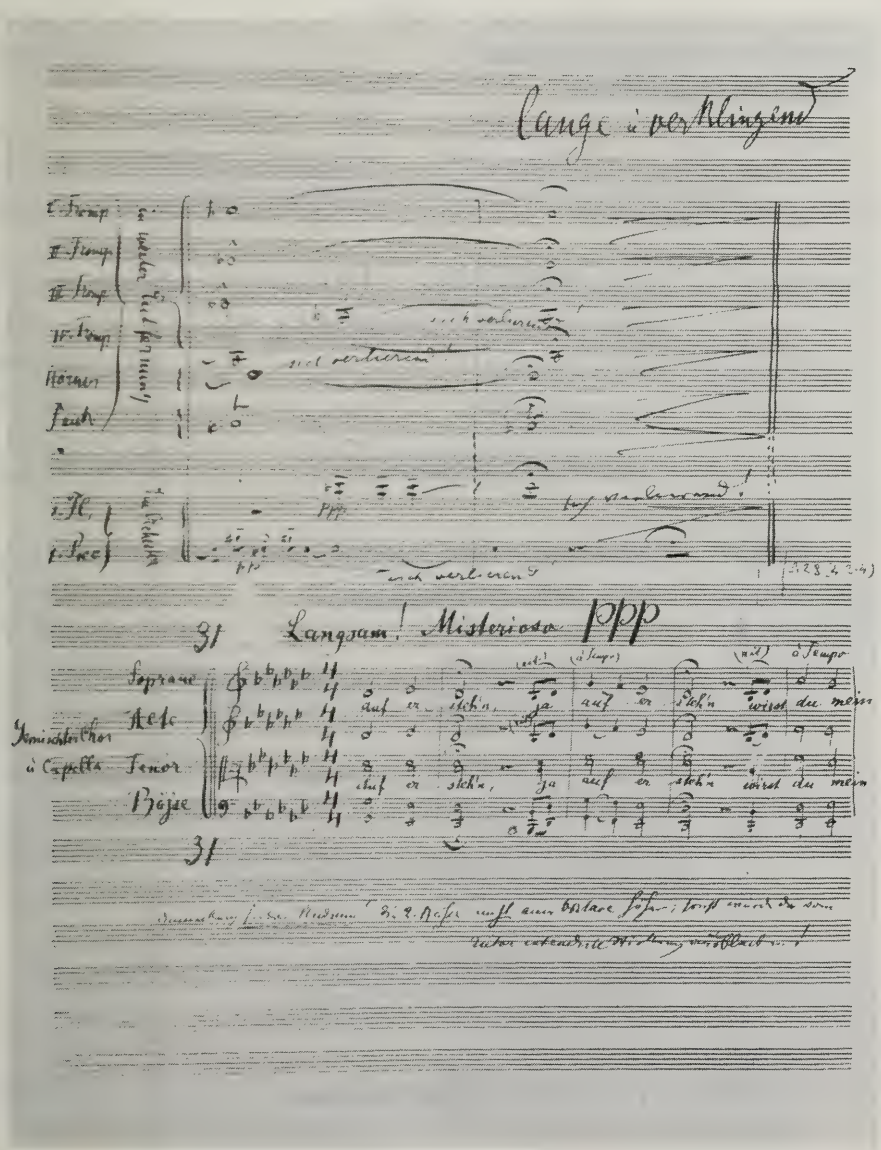
The serene ending of the fourth movement is shattered by a horrendous orchestral outburst. The reference to Beethoven's Ninth Symphony (the last movement of which begins with what German writers have been pleased to call a "fanfare of terror") is unmistakable. There follows a complex and very operatic orchestral passage—we should remember that Mahler was intimately acquainted, from the conductor's podium, with the world of opera and its larger-than-life gestures. Offstage horn calls build to elaborate fanfares. If the dead are to be called to judgment through a musical call to attention, it will be one like this, which seems to fill the entire universe. It leads to a gigantic march of wild, even vulgar, character, yielding eventually to a section of incredible stillness and unreality. Offstage brass instruments ("at the greatest possible distance," says the score) utter the definitive summons. As the sound of fanfares dies away, there occurs the most breathtaking moment of the entire symphony: unheralded and unexpected, the chorus begins singing very softly, the words of Klopstock's resurrection hymn: "Rise again, yes, you will rise again, my dust, after brief

rest." The dead of all mankind seem to be stirring in answer to the summons. During the symphony's premiere, the audience actually gasped at the moment of the choral entrance.

From this moment the music gradually becomes confident and affirmative. Mahler follows Klopstock's poem closely at first, but from the entrance of the alto solo ("*O glaube, mein Herz*"—"Believe, my heart, you were not born in vain") the text is Mahler's own. It is tempting to read into it a double meaning: the evident religious sentiment derived from Klopstock as well as the composer's own assertion that, in spite of setbacks and failures, his music will live ("You have not lived and suffered in vain"). The ringing choral finale moves to E-flat, relative major of the opening C minor, utterly casting aside the torments and doubts of the funeral march for a confident declaration of the utmost brilliance—a major point of arrival in Mahler's own personal voyage of self-discovery.

—Steven Ledbetter

Text and translation begin on the next page.



The unaccompanied choral entrance in the last movement, from Mahler's autograph manuscript

Urlicht

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht ich im Himmel sein!

Da kam ich auf einen breiten Weg,
Da kam ein Engelein und wollt mich abweisen.
Ach nein! Ich liess mich nicht abweisen!
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

—from *Des Knaben Wunderhorn*
(The Boy's Magic Horn)

Primal Light

O little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
Much rather would I be in Heaven!

Then I came onto a broad way,
And an angel came and wanted to turn me away.
But no, I would not let myself be turned away!
I am from God and would return to god!
Dear God will give me a light,
Will light me to eternal, blissful life!

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Auferstehung

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
Wird der dich rief dir geben!

Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

—Friedrich Gottlieb Klopstock

Resurrection

Rise again, yes, you will rise again,
My dust, after brief rest!
Immortal life! Immortal life
Will He who called you grant you!

To bloom again you were sown!
The Lord of the Harvest goes
And gathers sheaves,
Us, who died!

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, Dein, ja Dein, was du gesehnt!
Dein, was du geliebt,
Was du gestritten!

O glaube:
Du wards nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muss
vergehen!
Was vergangen,
auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben
Werd' ich entschweben
Zum Licht, zu dem kein Aug'
gedrungen!
Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n
wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

—Gustav Mahler

O believe, my heart, but believe:
Nothing will be lost to you!
Yours is what you longed for,
Yours what you loved,
What you fought for!

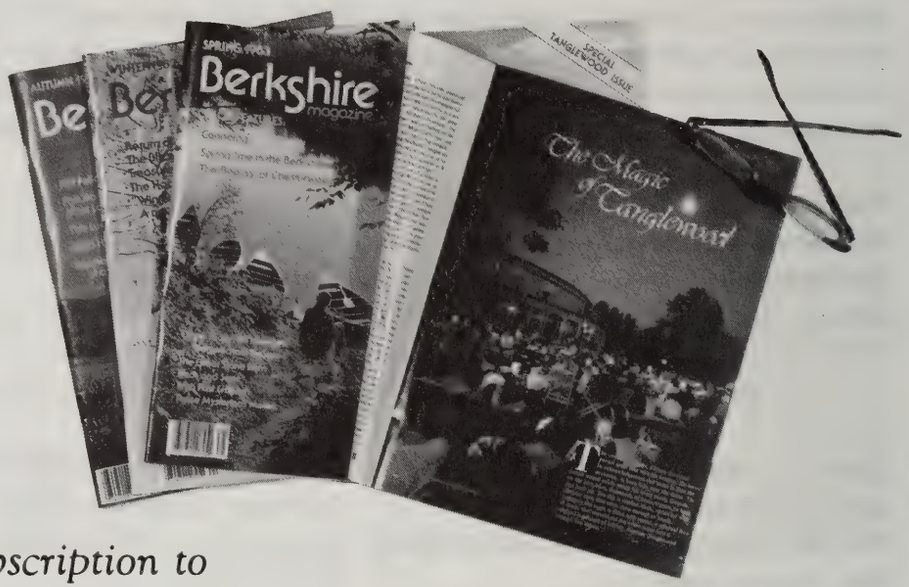
O believe:
You were not born in vain!
You have not lived in vain, nor suffered!

What has come into being must
perish,
What has perished must rise
again!
Cease from trembling!
Prepare to live!

O Pain, piercer of all things,
From you I have been wrested!
O Death, conqueror of all things,
Now you are conquered!
With wings I won for myself,
In love's ardent struggle,
I shall fly upwards
To that light to which no eye has
penetrated!
I shall die so as to live!

Rise again, yes, you will rise
again,
My heart, in the twinkling of an eye!
What you have conquered
Will bear you to God!

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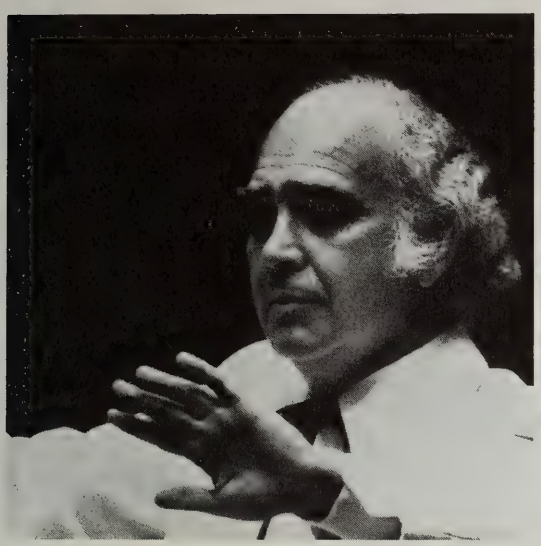
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Joseph Silverstein



Joseph Silverstein joined the Boston Symphony Orchestra in 1955 at the age of twenty-three, became concertmaster in 1962, and was named assistant conductor at the beginning of the 1971-72 season. Born in Detroit, he began his musical studies with his father, a violin teacher, and later attended the Curtis Institute in Philadelphia; among his teachers were Josef Gingold, Mischa Mischakoff, and Efrem Zimbalist. In 1959 he was a winner of the Queen Elisabeth of Belgium International Competition, and in 1960 he won the Walter W. Naumburg Award. Mr. Silverstein has appeared as soloist with the orchestras of Denver, Detroit, Los Angeles, New York, San Francisco, Indianapolis, Milwaukee, Philadelphia, and Rochester in this country, and abroad in Geneva, Jerusalem, and Brussels. He has appeared regularly as soloist with the Boston Symphony, and he has conducted the orchestra frequently in Symphony Hall and at Tanglewood. He has also conducted, among others, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Jerusalem Symphony.

As first violinist and music director of the Boston Symphony Chamber Players, Joseph Silverstein led that group's 1967 tour to the Soviet Union, Germany, and England, as well as a fourteen-concert European tour in May of 1980, their first tour of Japan in the spring of 1983, and their most recent European tour this past May. He has participated with the Chamber Players in recordings for RCA, Deutsche Grammophon, and Nonesuch; he has recorded works of Mrs. H.H.A. Beach and Arthur Foote for New World records with pianist Gilbert Kalish; and his recording of the Grieg violin sonatas with pianist Harriet Shirvan is available from Sound Environment Recording Corporation. He has also recorded Vivaldi's *Four Seasons* with the Boston Symphony Orchestra for Telarc records.

Mr. Silverstein is chairman of the faculty of the Berkshire Music Center at Tanglewood and adjunct professor of music at Boston University. In the fall of 1976 he led the Boston University Orchestra to a silver medal prize in the Herbert von Karajan Youth Orchestra Competition in Berlin, and for the 1979-80 season he was interim music director of the Toledo Symphony. He is also music director of the Worcester Symphony and artistic advisor of the Baltimore Symphony Orchestra. At the end of the BSO's European tour this September, Mr. Silverstein will relinquish his Boston Symphony position to take up full-time duty as music director of the Utah Symphony Orchestra. He will continue his association with the BSO, however, by teaching at the Berkshire Music Center as an artist-in-residence.

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Edith Wiens



Born in Canada, soprano Edith Wiens studied singing in the United States and in Munich. Her career was launched by a string of successes in international vocal competitions, including the Salzburg Mozart Competition and the ARD Competition in Munich, culminating in her winning the gold medal at the Schumann Competition in the German Democratic Republic. Ms. Wiens now fulfills a busy schedule of concerts, recordings, and broadcasts throughout Europe. She is a regular guest with the Berlin Philharmonic Orchestra and has sung with several other leading orchestras both on the European continent and in England, working with such conductors as Seiji Ozawa, Horst Stein, Christoph Eschenbach, Helmuth Rilling, Kurt Masur, and Gary Bertini. Ms. Wiens is making her first appearance with the Boston Symphony Orchestra in the Mahler *Resurrection* Symphony this week. She will also participate in the BSO's performances of the work in London and Salzburg when the orchestra tours Europe immediately following this summer's Tanglewood Festival.

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Jessye Norman



In the span of a few short years, soprano Jessye Norman has established herself as one of the supreme artists of our day. Ms. Norman conquered the Metropolitan Opera last fall, making her debut on opening night of the Met's hundredth-anniversary season as Cassandra in Berlioz's *Les Troyens* and bringing her operatic presence, well-known in Europe, to New York for the first time. Born in Augusta, Georgia, Ms. Norman studied with Carolyn Grant at Howard University in Washington, D.C., with Alice Duschak at Peabody Conservatory in Baltimore, and with Pierre Bernac and Elizabeth Mannion at the University of Michigan. In 1982, Howard University conferred an honorary Doctor of Music degree on its illustrious graduate. In May 1984, Ms. Norman received honorary degrees from the Boston Conservatory of Music and from the University of the South in Sewannee, Tennessee. Ms. Norman now makes her home in London, where she sings and records frequently, and from where she makes her forays to the musical capitals of the world.

Ms. Norman made her operatic debut in December 1969 at the Deutsche Oper, Berlin. With Riccardo Muti conducting, she made her debut at Florence's Teatro Communale in 1970 and at the opening of the Maggio Musicale, Florence, the year after. Berlin mounted a new production of *Aida* for her in 1972, Claudio Abbado conducting; that role served as the vehicle for her La Scala debut in April that year also with Abbado, and for her American operatic debut at the Hollywood Bowl that summer in a concert performance with James Levine. Sir Colin Davis introduced Ms. Norman to Boston Symphony audiences at Tanglewood in 1972. In January 1973 she was invited to make her New York recital debut on the roster of "Great Performers at Lincoln Center."

Ms. Norman has performed at virtually all of the world's major music festivals. Her extensive recordings for Philips, Angel, EMI, Columbia, Deutsche Grammophon, and Erato records have received international awards, and she is in demand with every conductor and great orchestra in the world. Ms. Norman was chosen "Musician of the Year" by *High Fidelity/ Musical America*, and she appeared on the cover of their 1982 International Directory of the Performing Arts. Since

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her first Boston Symphony appearance at Tanglewood in 1972, Ms. Norman has been a frequent and welcome guest with the orchestra under conductors Seiji Ozawa and Sir Colin Davis. She may be heard on the Philips recording of Schoenberg's *Gurrelieder* taped live by the Boston Symphony and Seiji Ozawa in Symphony Hall, and her 1978 Tanglewood performance with Jon Vickers of Wagner's *Die Walküre*, Act I, was issued on record as a BSO Marathon fundraising premium. Her most recent appearances with the orchestra were in the BSO's first performances of Elgar's *The Dream of Gerontius* under Sir Colin Davis's direction in December 1982 and in the Mahler Third Symphony under Seiji Ozawa's direction to close last summer's Tanglewood Festival. She returned to Boston this spring for performances and a recording with John Williams and the Boston Pops. This past April, Ms. Norman was named a Commander of the Order of Arts and Letters by the French minister of culture for her contributions to the lyric art.

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Tanglewood Festival Chorus
John Oliver, conductor



Co-sponsored by the Berkshire Music Center and Boston University, the Tanglewood Festival Chorus was organized in the spring of 1970 when John Oliver became director of vocal and choral activities at the Berkshire Music Center. Originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the orchestra's Symphony Hall season as well. Under the direction of conductor John Oliver, the Tanglewood Festival Chorus is regarded by conductors, press, and public as one of the great orchestra choruses of the world. The members of the chorus donate their services, and they perform regularly with the Boston Symphony Orchestra in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Sir Colin Davis, John Williams and the Boston Pops, and such prominent guests as Leonard Bernstein, Claudio Abbado, Klaus Tennstedt, Mstislav Rostropovich, André Previn, Eugene Ormandy, and Gunther Schuller. This past April in Symphony Hall, the chorus received international attention for its participation in the world premiere performances under Sir Colin Davis of Sir Michael Tippett's *The Mask of*

Time, commissioned by the Boston Symphony Orchestra for its centennial in 1981.

Unlike most other orchestra choruses, the Tanglewood Festival Chorus under John Oliver also includes regular performances of *a cappella* repertory in its schedule, requiring a very different sort of discipline from performance with orchestra, and ranging in musical content from Baroque to contemporary. In the spring of 1977, John Oliver and the chorus were extended an unprecedented invitation by Deutsche Grammophon to record a program of *a cappella* twentieth-century American choral music; this record received a Grammy nomination for best choral performance in 1979. The latest recording by Mr. Oliver and the chorus, on Nonesuch, includes music of Luigi Dallapiccola and Kurt Weill. In addition, the chorus may be heard on the Telarc recording of Beethoven's Choral Fantasy with Seiji Ozawa, the Boston Symphony Orchestra, and pianist Rudolf Serkin.

The Tanglewood Festival Chorus has collaborated with the Boston Symphony Orchestra on numerous other recordings for Deutsche Grammophon, New World, and Philips. For the chorus' first appearance on records, in Berlioz's *Damnation of Faust*, John Oliver and Seiji Ozawa received a Grammy nomination for best choral performance of 1975. The Tanglewood Festival Chorus may be heard on the Philips releases of Schoenberg's *Gurrelieder*, taped live during Boston Symphony performances and named best choral recording of 1979 by *Gramophone* magazine, and Mahler's Symphony No. 8, the *Symphony of a Thousand*. Other recordings with the orchestra include music of Ravel, Liszt, and Roger Sessions, and the chorus has also recorded with John Williams and the Boston Pops.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Choral Society, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, now in its seventh season, and with which he has recorded Donald Martino's *Seven Pious Pieces* for New World records.



Tanglewood Festival Chorus
John Oliver, conductor

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Ingrid Bartinique
Christine F.W. Brigandi
Susan Cavalieri
Nancy H. Chittim
Bonita Ciambotti
Joanne L. Colella
Margo Connor
Lou Ann David
Suzanne T. Dobson
Helen M. Eberle
Susan Rose Edelman
Monica Ernesti
Rebecca Shellman Flewelling
Cecile Ann Hastie
Lois Himml
Lisa J. Hoitsma
Alice Honner-White
Paula J. Jacobson
Christine Jaronski
Frances V. Kadinoff
Elizabeth J. Kaufmann
Anne M. Keaney
Sharon Kelley
Carol Kirtz
Eve Kornhauser
Gail Marsh
Patricia Mitchell
Maureen T.M. Monroe
Betsy Moyer
Diana Noyes
Fumiko Ohara
Nancy Lee Patton
Jennifer M. Pigg
Charlotte C. Russell Priest
Jamie Redgrave
Lisa Saunier
Joan Pernice Sherman
Carole J. Stevenson
Natasha M. Wei
Rebecca R. Wenninger

Mezzo-sopranos

Maisy Bennett
Karen Bergmann
Christine Billings
Sharon Carter
Rebecca Chamberlain
Judith F. Cobble
Arnalee Cohen
Barbara A. Cooper
Ethel Crawford
Mary A.V. Crimmins
Sara Dorfman
Kitty DuVernois
Mary F. Ellis
Evelyn M. Eshleman-Kern
Paula Folkman
Dorrie Freedman
Dorrie Fuchs
Donna González-Velasco
Thelma Hayes
Donna Hewitt-Didham
Leah Jansizian
Suzanne D. Link
Alison Joan Loeb
Dorothy W. Love
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Victoria Salisbury
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Jo Anne Warburton

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E. Lawrence Baker
Ralph A. Bassett
Donato Bracco
William A. Bridges, Jr.
Paul Clark
Michael Conran
Albert R. Demers
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David A. Redgrave
Robert Ruplenas
Stephen Schofield
Barry Singer
Terence Stephenson
Dean Stevens
Mark Wilson
R. Spencer Wright

Basses

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David J. Ashton
J. Barrington Bates
Richard Bentley
Aubrey Botsford
Daniel E. Brooks
James W. Courtemanche
Peter Eldridge Cummings
Agostino M. DeBaggis
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Music Director

BOSTON SYMPHONY ORCHESTRA
Seiji Ozawa, Music Director
Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Tanglewood on Parade

Tuesday, 14 August 1984

(For the benefit of the Berkshire Music Center)

2:00 Gates Open

2:10 Brass fanfares at Main Gate Drive: Ronald Barron (Theatre Colonnade in case of rain)

2:30 Boston University Tanglewood Institute Young Artists Orchestra (Shed)

2:45 Berkshire Music Center Fellowship Vocal Concert (Chamber Music Hall)

3:00 Berkshire Music Center Fellowship Chamber Music Concert (Theatre-Concert Hall)

3:45 Boston University Tanglewood Institute Young Artists Chorus (Shed)

4:30 Boston University Tanglewood Institute Chamber Music Concert (Chamber Music Hall)

6:00 Berkshire Music Center Fellowship Wind Music (Main House Porch; Theatre-Concert Hall if rain)

7:00 Berkshire Highlanders (Lion Gate)

8:00 Eastover Train (Main Gate)

8:15 Fanfare at rear of Shed: Roger Voisin

8:40 Fanfare from Shed stage: Charles Schlueter

9:00 Gala Concert (Shed)

Hot air balloon courtesy Charles Joseph of New York City
Artillery, cannon, and train supplied by Eastover, Inc.
Scottish folk music courtesy of Berkshire Highlanders
Fireworks over the Stockbridge Bowl following the Gala Concert

1984
Tanglewood

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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TANGLEWOOD ON PARADE

Tuesday, 14 August at 9

BOSTON SYMPHONY ORCHESTRA
BERKSHIRE MUSIC CENTER ORCHESTRA

SEIJI OZAWA,
JOHN WILLIAMS, and
GUNTHER SCHULLER conducting

YO-YO MA, cello

DVOŘÁK — Slavonic Dance in E minor, Opus 72, No. 2

DVOŘÁK — Cello Concerto in B minor, Opus 104
Allegro
Adagio, ma non troppo
Finale: Allegro moderato

YO-YO MA, cello

BOSTON SYMPHONY ORCHESTRA,
SEIJI OZAWA, conductor

INTERMISSION

RIMSKY-KORSAKOV — *Capriccio espagnole,* Opus 34

BERKSHIRE MUSIC CENTER ORCHESTRA,
JOHN WILLIAMS, conductor

TCHAIKOVSKY Ceremonial Overture, *1812*

BOSTON SYMPHONY ORCHESTRA and
BERKSHIRE MUSIC CENTER ORCHESTRA,
GUNTHER SCHULLER, conductor

MEMBERS OF THE TANGLEWOOD FESTIVAL CHORUS AND THE TANGLEWOOD CHOIR, JOHN OLIVER, conductor
BOSTON UNIVERSITY TANGLEWOOD INSTITUTE YOUNG ARTISTS CHORUS, LEONARD ATHERTON, conductor

Please do not take pictures during the concert. Flashbulbs, in particular, distract the musicians and other members of the audience.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Philips, Telarc, CBS, Deutsche Grammophon, Angel/EMI, Hyperion, and RCA records

Baldwin piano

The Berkshire Music Center is funded in part by a generous grant from the National Endowment for the Arts in Washington, D.C.

Notes

Dvořák received the impetus to compose his Cello Concerto—the most popular work of its type in the repertory—during his years as director of the National Conservatory in New York. The chairman of his cello faculty there was Victor Herbert, a German-trained Irishman who was the principal cellist of the Metropolitan Opera Orchestra and was also active as a conductor and composer. Within a matter of years Herbert would become the most successful of all American composers for the Broadway stage, but in the early 1890s his attention was almost totally directed to the creation of concert music. Victor Herbert had already composed a Suite for Cello and Orchestra and a Cello Concerto (his Opus 3 and Opus 8, respectively), but it was the first performance of his best-known serious work, the Second Cello Concerto, with the New York Philharmonic under Anton Seidl on 9 and 10 March 1894 that proved epoch-making to Dvořák. Naturally Dvořák attended the premiere of this large work by a man who was not only a head of one of his departments, but a close friend as well. After the performance, Dvořák ran up to the composer-soloist and shouted enthusiastically, "Terrific, absolutely terrific!" Up to that time, Dvořák had always feared that the cello was too delicate and too low in pitch to be soloist in a concerto, but Herbert's composition and performance persuaded him otherwise. The following year he began his own Cello Concerto, completing it on 9 February 1895. He made one substantial change after returning home to Prague. At the death of his sister-in-law, Josefina Kaunitzová, with whom he had once been in love, Dvořák replaced four bars of

music just before the end of the concerto with a substantial new section of serious character.

The concerto has always been popular for the warmth of its melodies, the brilliance of Dvořák's treatment of the solo instrument, and the skillful way in which he manages to employ his substantial orchestra without overpowering the solo cello. After the brilliant first movement comes a songful Adagio, the mood of which is colored by the news the composer received of the serious illness of his beloved sister-in-law. Recalling that she was especially fond of one of the songs from his Opus 82 of 1887-88, he worked the melody into the slow movement. The rondo tune of the finale is exuberant, though tempered by the lyricism of the interludes. Dvořák's dedicatee, the cellist Hanuš Wihan, who worked with him on details of the cello part, desired to add an extensive cadenza to the finale, but the composer refused. When he learned that his sister-in-law died, he gave the concerto an ending very different from the traditional soloist's race-to-the-finish by adding an extended passage of quiet music—recalling the opening theme of the concerto and referring once more to his Opus 82 song—that brings a striking and unusually poignant quality to the score just before the final burst of high spirits.

During the season of 1886-87, **Nikolai Rimsky-Korsakov** became especially interested in problems of violin technique as part of his continuing study of the orchestral instruments and their possibilities. Having composed a Fantasy on Two Russian Themes for violin and orchestra, he decided to write a similar work on Spanish themes, though after sketching the work he laid it aside temporarily to take up his generous, self-imposed task of completing and orchestrating Borodin's unfinished opera *Prince Igor* after that composer died suddenly in February 1887. While continuing his work on the Borodin opera in the summer of 1887, Rimsky interrupted work long enough to finish the previously sketched composition on Spanish themes, though now it became primarily an orchestral showpiece, though with a few passages for solo violin remaining as evidence of his original plan.

Ever since its completion, the *Capriccio* has rightly been regarded as one of the great demonstrations of orchestral color. But the real significance of Rimsky's achievement is that he accomplished these prodigies of timbral invention without greatly expanding the orchestra and without drawing on such modernists as Wagner. As he himself proudly pointed out, he had written his piece "within the limits of the usual make-up of Glinka's orchestra."

The various sections of the *Capriccio espagnole*, played without break, are:

1. *Alborada* (Vivo e strepitoso), a brilliant 2/4 dance in A major that also returns, rondo-like, to give an overall shape to the whole;

2. *Variazioni* (Andante con moto), in F major, highlighting the horn section;

3. *Alborada*, a repeat of the opening in B-flat with the first appearance of the solo violin that recalls the work's genesis;

4. *Scena e canto gitano* (6/8, D minor), introduced by a series of solo cadenzas for different instruments; it runs directly into

5. *Fandango asturiano* (3/4, A major), with full orchestral forces in kaleidoscopic display, including stringed instruments strummed like guitars and lots of violin harmonics. This leads into the coda (2/4, A major), which is one last statement of the *Alborada* made as lively and brilliant as possible.

Tchaikovsky's concert overture with the official title *"The Year 1812"* was composed in 1880 and first performed in Moscow on 20 August 1882. The central

event of the year 1812 for any Russian, of course, was Napoleon's discomfiture at Moscow and his humiliating and devastating march back to western Europe. Tchaikovsky composed this musical tribute to the Russian victory essentially as a potboiler, aimed at popular success, and in that he was not mistaken. The quotation of familiar tunes (at least familiar to his Russian audience) guaranteed a patriotic response: the hymn *"God preserve the Tsar,"* the appearance of *La Marseillaise* gradually overwhelmed by the "Russian" music, and the concluding Imperial anthem, reinforced by bells and cannon, have made the overture a popular showpiece from its very first performance.

—Steven Ledbetter

ARTISTS

Seiji Ozawa



The 1983-84 season is Seiji Ozawa's eleventh as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

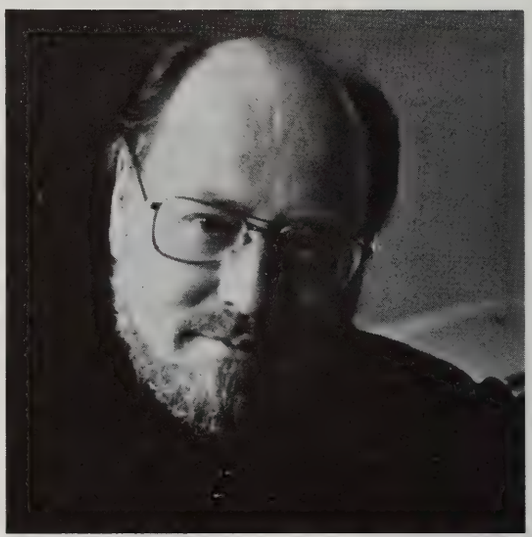
Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese

government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include Salzburg, London's Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette*, Schoenberg's *Gurrelieder*, and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben*, Stravinsky's *Le Sacre du printemps*, Holst's *The Planets*, and Mahler's Symphony No. 8, the *Symphony of a Thousand*. For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern, and for Telarc he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin.
Mr. Ozawa and the orchestra have recorded three of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion records, and Peter Lieberson's Piano Concerto has been taped for New World records with soloist Peter Serkin. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer. Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts and the New England Conservatory of Music.

John Williams



John Williams was named nineteenth Conductor of the Boston Pops in January 1980. He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Williams again moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmys for his work.

Mr. Williams has composed the music and served as music director for over sixty films, including *Goodbye, Mr. Chips; The Poseidon Adventure, Jaws, Star Wars, Close*

Encounters of the Third Kind, Superman, The Empire Strikes Back, Raiders of the Lost Ark, E.T. (the Extra-Terrestrial), Return of the Jedi, and *Indiana Jones and the Temple of Doom.* He has received nineteen Academy Award nominations and has been awarded four Oscars and fourteen Grammies, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980, and he opened the 1984 Pops season with *The Esplanade* Overture written especially for the Boston Pops.

The soundtrack album to *Star Wars* has sold over four million copies, more than any non-pop album in recording history. His highly acclaimed albums with the Boston Pops include *Pops in Space, That's Entertainment (Pops on Broadway), Pops on the March, Pops Around the World (Digital Overtures), Aisle Seat, Pops Out of This World,* and *Pops on Stage.*

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Pittsburgh, Dallas, Toronto, and Los Angeles. In the past few years he has received several honorary degrees from American colleges and universities, including the Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, the University of South Carolina at Columbia, and Tufts University.

Mr. Williams was commissioned to compose the official theme and fanfare for this summer's Olympic Games in Los Angeles, and he conducted this music at the Opening Ceremonies in Los Angeles last month. He is currently working on the film score for Universal's *The River,* starring Sissy Spacek and Mel Gibson.

Gunther Schuller



Born in New York City in 1925, composer/conductor/educator/author/administrator **Gunther Schuller** has maintained a long-standing association with the Boston Symphony Orchestra: he was acting head of the composition department of the Berkshire Music Center at Tanglewood from 1963 to 1965; in 1965 he succeeded Aaron Copland as head of that department and became responsible for directing contemporary music activities; and in 1970 he was appointed to his present post of artistic director of the Berkshire Music Center. He has been guest conductor with the Boston Symphony on numerous occasions since his first appearance in 1964, and his music has been performed at Boston Symphony concerts under the direction of Erich Leinsdorf, William Steinberg, Bruno Maderna, Seiji Ozawa, and Mr. Schuller himself.

Mr. Schuller was playing in the New York Philharmonic under Toscanini at sixteen, was appointed principal horn of the Cincinnati Symphony at seventeen, was soloist with that orchestra the following season in his own horn concerto, and by nineteen had accepted a position with the Metropolitan Opera orchestra. In 1959, Mr. Schuller resigned as solo horn of the Metropolitan to devote full time to composition, and he has received commissions from the Chicago Symphony, the New York Philharmonic, and, through a Ford Foundation grant, the Minneapolis Symphony. He

has composed works for the New York Ballet and the Hamburg State Opera, and his recent scores include a trombone concerto entitled *Eine kleine Posaunenmusik;* a Contrabassoon Concerto; *In Praise of Winds: Symphony for Large Wind Orchestra;* the Duologue for violin and piano written for Rafael Druian; a Concerto for Saxophone; a Piano Trio; and a Piano Quartet.

Mr. Schuller's appearances as conductor have included the orchestras of Boston, Chicago, New York, Philadelphia, Cleveland, Los Angeles, and San Francisco, and, in Europe, the Berlin Philharmonic, London's BBC Symphony and Philharmonia orchestras, the French Radio Orchestra, and the Bavarian Radio Symphony. From 1963 through 1965, Mr. Schuller organized and conducted "Twentieth-Century Innovations," a history-making concert series sponsored by the Carnegie Hall Corporation. He broadcast a weekly series of 153 programs on "Contemporary Music in Evolution" over New York's WBAI radio, later heard on seventy-seven stations throughout the country, and in 1973 he wrote and hosted "Changing Music," a series of contemporary music produced for PBS by WGBH in Boston. His work with the New England Conservatory Ragtime Ensemble, particularly his reorchestrations of Scott Joplin works derived from the composer's long-lost *Red Back Book* and recorded for Angel records, was a major factor in the popular ragtime revival of the mid-seventies, and he conducted the Broadway premiere of Joplin's opera *Treemonisha* in October 1975.

As an educator, in addition to his work at Tanglewood, Gunther Schuller taught horn at the Manhattan School of Music from 1952 through 1964. He also served on the music faculty of Yale University as associate professor of composition, a post he left to become president of the New England Conservatory of Music, where he remained from 1967 to 1977. Mr. Schuller is the recipient of numerous honors, including the National Institute of Arts and Letters Award, the Brandeis Creative Arts Award, two successive Guggenheim fellowships, the Darius Milhaud Award, the Alice M. Ditson Conducting Award, and the Rodgers and Hammerstein Award. He holds honorary degrees from Northeastern University, the University of Illinois, Colby College, Williams College, and the New England Conservatory of Music. Mr. Schuller is a member of the National Institute of Arts and Letters and the National Council of the Arts. In June 1979, Mr. Schuller was elected president of the National Music Council, and he is a member of the American Academy of Arts and Letters.

Yo-Yo Ma



Cellist Yo-Yo Ma gave his first public recital at the age of five. By the time he was nineteen, critics were comparing him to such masters of the cello as Mstislav Rostropovich and Pablo Casals. In 1978, Mr. Ma won the coveted Avery Fisher Prize, and he has since been acclaimed throughout the world. He has appeared with such major orchestras as the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Israel Philharmonic, London Symphony, and New York Philharmonic, among others, and he has performed with such eminent conductors as Claudio Abbado, Sergiu Comissiona, Herbert von Karajan, Lorin Maazel, Zubin Mehta, Seiji Ozawa, and André Previn. His national and international tours include solo recitals as well as chamber music appearances with such artists as Leonard Rose, Pinchas Zukerman, Gidon Kremer, Yehudi Menuhin, and, most recently, pianist Emanuel Ax. One of the most sought-after artists in the world, Yo-Yo Ma plays frequently in New York to sold-out houses. Performances

of his favored Bach Suites for unaccompanied cello and the Suites for gamba and harpsichord with Kenneth Cooper in a series of recitals at Alice Tully Hall highlighted his 1981-82 season. In the spring of 1982 he was invited to perform with the London Symphony Orchestra at the newly opened Barbican Hall with Queen Elizabeth in attendance. During the 1982-83 season he toured Europe with the Los Angeles Philharmonic under Zubin Mehta, performing the Brahms Double Concerto with violinist Gidon Kremer. Other European tours have included appearances with the Amsterdam Concertgebouw, Berlin Philharmonic, London Philharmonia, and Stockholm Symphony, as well as a series of recitals in London, Munich, and Berlin performing the Bach Suites. This season Mr. Ma tours the Far East and gives performances with the Detroit Symphony, London Symphony, National Symphony, New York Philharmonic, Pittsburgh Symphony, Royal Philharmonic, and Toronto Symphony, among others. He also tours the United States for trio performances with Emanuel Ax and violinist Young-Uck Kim.

Mr. Ma made his debut recording with Herbert von Karajan and the Berlin Philharmonic in a performance of the Beethoven Triple Concerto on Deutsche Grammophon. Under his exclusive CBS Masterworks contract, he has recorded concertos by Haydn, Saint-Saëns, and Lalo, a volume of Beethoven sonatas for cello and piano with Emanuel Ax, his own transcriptions of music by Paganini and Kreisler, and the Bach Sonatas for viola da gamba and harpsichord with Kenneth Cooper. His newest releases include the six Bach Suites for unaccompanied cello and the Shostakovich and Kabalevsky cello concertos with Eugene Ormandy and the Philadelphia Orchestra. He will record the Brahms cello sonatas with Emanuel Ax for RCA records.

Born in Paris in 1955 to Chinese parents, Mr. Ma began his cello studies with his father at age four. He later studied with Janos Scholz, and in 1962 he entered the Juilliard School and began his studies with Leonard Rose. A graduate of Harvard University, where he was artist-in-residence for three years, he lives with his wife Jill and his son Nicholas in Winchester, Massachusetts. Mr. Ma's instrument is a Montagnana from Venice dating from 1733. Mr. Ma made his Boston Symphony debut with the Dvořák Cello Concerto in B minor in February 1983 under Seiji Ozawa's direction, a performance repeated at Tanglewood last summer. He will join the orchestra during its European tour following the Tanglewood season for performances of the Dvořák concerto and Strauss's *Don Quixote,* and he returns to Symphony Hall for two weeks of performances this fall.

Berkshire Music Center 1984 Fellowship Program

Violins

Clarisse Atcherson, Iowa City, Iowa
Archie Peace Memorial Fellowship

Leslie Braidech, South Euclid, Ohio
Theodore Edson Parker Foundation Fellowship

Susan Brenneis, Miami Springs, Florida
C.D. Jackson Master Award Fellowship

Bo Chao, Shanghai, China
Hodgkinson Fellowship

Judith Cox, Dayton, Ohio
Anonymous Donor & Berkshire County Savings Bank Fellowship

Leo Ficks, Coraopolis, Pennsylvania
Arthur Fiedler/Leo Wasserman Memorial Fellowship

Rachel Goldstein, Iowa City, Iowa
Dr. Marshall N. Fulton Memorial Fellowship

Audur Hafsteinsdottir, Reykjavik, Iceland
Bradley Fellowship

Thomas Hanulik, Westport, Connecticut
Juliet Esselborn Geier Memorial Fellowship

Stefan Hersh, Mill Valley, California
Northern California Fund Fellowship

Rebecca Hirsch, London, England
Betty O. & Richard S. Burdick Fellowship & English Speaking Union Fellowship

Teri Hopkins, Menlo Park, California
Hugh Cecil Sangster Memorial Fellowship

Hyun-Mi Kim, Seoul, Korea
Boston Symphony Orchestra Fellowship

Yumi Kobayashi, Tokyo, Japan
The Fitzpatrick Fellowship
Melanie Kupchynsky, East Brunswick, New Jersey
Gerald Gelbloom Memorial Fellowship
Frederick Lifsitz, Waban, Massachusetts
Leo Panasevich Fellowship
Lynette Lim, Singapore
Mr. & Mrs. David B. Arnold, Jr., Fellowship
Sunghae (Anna) Lim, Cambridge, Massachusetts
U.S. Components, Inc. Fellowship & Spencer Fellowship
Danielle Maddon, Athens, Ohio
William Kroll Memorial Fellowship
Muneko Ohtani, Tokyo, Japan
Harry & Mildred Remis Fellowship
Sara Parkins, San Francisco, California
The Luke B. Hancock Foundation Fellowship
Craig Reiss, Sacramento, California
Brownie & Gil Cohen Fellowship
Laura Rosky, Louisville, Kentucky
H. Eugene and Ruth B. Jones Fellowship
Nancy Schechter, Syosset, New York
Hannah & Raymond Schneider Fellowship
Susan Shipley, Wheeling, West Virginia
Jason & Elizabeth Starr Fellowship
Elizabeth Suh, Overland Park, Kansas
Surdna Foundation Inc. Fellowship
Keiko Takahashi, Tokyo, Japan
Tanglewood Council Fellowship
Kathryn Votapek, East Lansing, Michigan
Lucy Lowell Fellowship

Violas

Valerie Dimond, Summit, New Jersey
Geraldine R. Dodge Foundation Fellowship
Ronald Houston, Stratford, Connecticut
Boston Symphony Orchestra Fellowship
Marcelo Jaffe, Sao Paulo, Brazil
Omar Del Carlo Tanglewood Fellowship
Claire Norman, New York, New York
Boston Symphony Orchestra Fellowship
Heather Porter, Boston, Massachusetts
J.P. & Mary Barger Fellowship
Helen Reich, New Milford, New Jersey
The Frelinghuysen Foundation Fellowship
Paul Swantek, Plymouth, Michigan
Boston Symphony Orchestra Fellowship
Leslie Tomkins, New York, New York
Dorothy & Montgomery Crane Fellowship
Carol Traut, New York, New York
Barbara Lee/Raymond Lee Foundation Fellowship
Nancy Yagiela, Grand Rapids, Michigan
Koussevitzky Music Foundation Fellowship in memory of Margaret Grant
Rebecca Young, Metuchen, New Jersey
Lia & William Poorvu Fellowship

Cellos

Richard Andaya, San Francisco, California
Sarah Ann Leinbach & Lillian C. Norton Fellowship
Patrick Binford, Lexington, Kentucky
Boston Symphony Orchestra Fellowship & Israel & Rita Kalish Foundation Fellowship
Elizabeth Dolin, Toronto, Canada
General Cinema Corporation Fellowship
Leighton Fong, Sacramento, California
Mr. & Mrs. Kenneth Warner Pfleger Memorial Fellowship
Sally Gibson, Marietta, Georgia
Joseph & Lillian Miller Fellowship
Joshua Gordon, Whippany, New Jersey
Martha & William Selke Fellowship
Shohei Hirata, Chiba, Japan
Jane & William Ryan Fellowship
Paul Kushious, Warwick, Rhode Island
Ina & Haskell R. Gordon Fellowship
Dale Root, Manheim, Pennsylvania
C.D. Jackson Master Award Fellowship
William Rounds, Rapid City, South Dakota
Marion Callanan Memorial Fellowship
Wendy Smith, Okemos, Michigan
Rosamond Sturgis Brooks Memorial Fellowship

Basses

Constance Deeter, Forth Worth, Texas
Boston Symphony Orchestra Fellowship & Kimberly-Clark Foundation Fellowship
Elizabeth Foulser, Elmhurst, Illinois
Kandell Fellowship
Todd Seeber, Battleground, Washington
Julius & Eleanor Kass Fellowship & Marlene Kitzel Green & Family Fellowship
Doug Sommer, Foster City, California
Country Curtains Fellowship
Al Tedesco, Roslindale, Massachusetts
Miriam E. Silcox Fellowship & Lillian & Lester Radlo Fellowship
Nick Tsolainos, Lyndhurst, Ohio
Koussevitzky Music Foundation Fellowship
David Yavornitzky, Strongsville, Ohio
Harry & Mildred Remis Fellowship

Flutes

Adam Kuenzel, Cincinnati, Ohio
Leonard Bernstein Fellowship
Lisha McDuff, Edmond, Oklahoma
Miriam Ann Kenner Memorial Fellowship & Irma & Allan Mann Fellowship
Karen Munson, Mill Valley, California
John & Susan Grandin Fellowship
Kathleen Reynolds, Santa Rosa, California
Red Lion Inn Fellowship
Jeffrey Zook, Jackson, Michigan
Ruth S. Morse Fellowship

Oboes

Disa English, Bellevue, Washington
Fernand Gillet Memorial Fellowship

Cynthia Koledo, Royal Oak, Michigan
Augustus Thorndike Fellowship

Jeffrey Rathbun, Abilene, Texas
The Frelinghuysen Foundation Fellowship

Robert Sheena, San Francisco, California
Stephen & Persis Morris Fellowship

Keisuke Wakao, Tokyo, Japan
Margaret T. & Bruce R. Gelin Fellowship

Clarinets

Curt Blood, West Hartford, Connecticut
U.S. Components, Inc. Fellowship & Jane & Peter Rice Fellowship

Ross Edwards, Montreal, Quebec
Claire & Millard Pryor Fellowship & Mr. & Mrs. Albert J. Sandler Fellowship

David Martins, Tewksbury, Massachusetts
Alfred E. Chase Fellowship

Todd Nickow, Lincolnwood, Illinois
C.D. Jackson Master Award Fellowship

William Somers, Jenkintown, Pennsylvania
General Electric Plastics Fellowship

Mark Spuria, Carlisle, Massachusetts
WCRB Fellowship in honor of Senator Paul E. Tsongas

Bassoons

James Compton, Long Beach, California
James A. MacDonald Foundation Fellowship

Anders Engstrom, Solna, Sweden
Jenifer House Fellowship

George Sakakeeny, Somerville, Massachusetts
Stanley Chapple Fellowship

Katherine Thompson, Baltimore, Maryland
Dr. & Mrs. Alexander B. Russell Fellowship & Mary Gene & William F. Sondericker Fellowship

Larry Tilson, Parsippany, New Jersey
*IBM***Robert G. McClellan, Jr., Fellowship*

Horns

Jean Bennett, Poughkeepsie, New York
Leo L. Beranek Fellowship

Todd Dimsdale, Arlington, Texas
Charles & Sara Goldberg Charitable Trust Fellowship

Michael Pandolfi, North Scituate, Rhode Island
Mildred A. Leinbach Fellowship

Lynda Pickney, Fort Lauderdale, Florida
Leonard Bernstein Fellowship

Jonathan Ring, Coral Gables, Florida
Dynatech Corporation Fellowship

Krista Smith, Boston, Massachusetts
Fromm Music Foundation Fellowship

Trumpets

Dominic Derasse, Maison-Alfort, France
Tanglewood Council Fellowship

Doug Prosser, Golden, Colorado
Stuart Haupt Fellowship

Daryl Robbins, Brookline, Massachusetts
Empire Brass Quintet Fellowship

Phil Snedecor, Richardson, Texas
Irene & David Bernstein Fellowship

Robert Sullivan, Norwood, Massachusetts
Armando A. Ghitalla Fellowship

Trombones

Bradley Cornell, Midland, Texas
Berkshire Life Insurance Co. & Berkshire Hilton Inn Fellowship

Robert Couture, Boston, Massachusetts
Surdna Foundation, Inc. Fellowship

Julie Josephson, Cassadagua, New York
Fromm Music Foundation Fellowship

Donald Robinson, Daly City, California
Mary & Harry W. Harrison, Jr., Fellowship

Tuba

Matthew Good, Big Flats, New York
Fromm Music Foundation Fellowship

Percussion

Braham Dembar, Boston, Massachusetts
Leonard Bernstein Fellowship

Edward Harrison, Oak Ridge, New Jersey
Albert L. & Elizabeth P. Nickerson Fellowship

Robert Jurkscheit, Columbia, Maryland
Fromm Music Foundation Fellowship

Thomas Suta, Bradenton, Florida
Anonymous Donor

Berkeley Williams, Boston, Massachusetts
Arthur Fiedler Fellowship

Greg Zuber, Chicago, Illinois
Anonymous Donor & John Major Nalle Fellowship

Harps

Paula Provo, Phoenix, Arizona
Kathleen Hall Banks Fellowship

Barbara Wehlan, Memphis, Tennessee
Claudette Sorel/Mu Phi Epsilon Fellowship & Mrs. Houghton P. Metcalf Fellowship

Keyboard

Judith Gordon, Baltimore, Maryland
Judith & Stewart Colton Fellowship

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Carol Kirtz
Patricia Mitchell
Nancy Lee Patton
Charlotte C. Russell Priest
Jamie Redgrave
Lisa Saunier

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Sharon Carter
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BOSTON SYMPHONY ORCHESTRA
1983/84

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair
Cecylia Arzewski
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair
Max Winder
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe

*Aza Raykhtsaum
*Nancy Mathis DiNovo

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Mrs. David Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Lila Brown
*Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

Clarinets
Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz
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Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

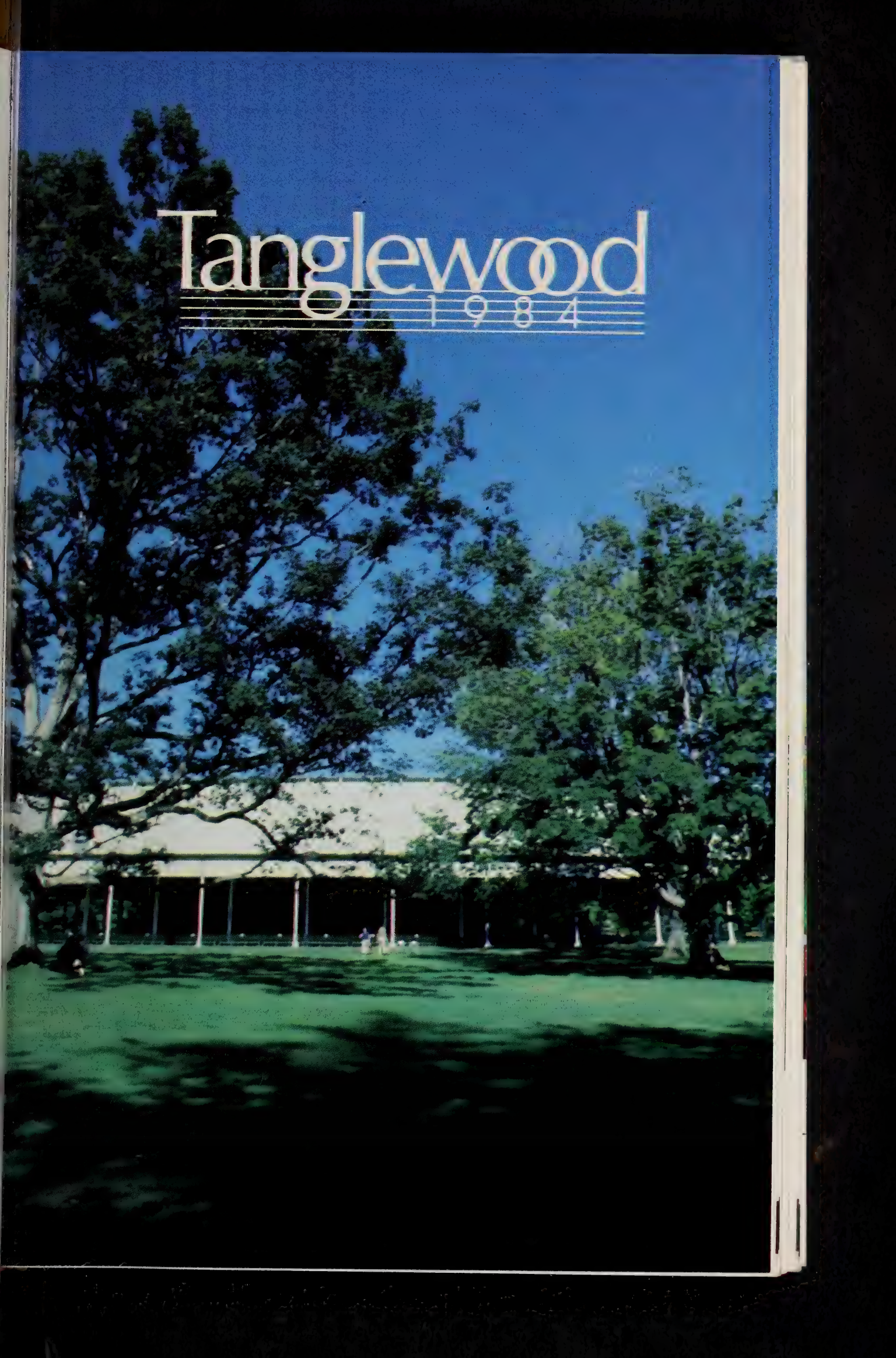
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1984



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DECEMBER 17, 1984

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TANGLEWOOD

The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and,



A 1939 banner advertising that summer's Boston Symphony Berkshire Festival at Tanglewood

Tanglewood



Poster

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$15.00

Baldwin is the official piano at Tanglewood

Photographer William Taylor

more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws more than 300,000 visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Berkshire Music Center

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it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Berkshire Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world.

The BMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.

The emphasis at the Berkshire Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Berkshire Music Center Orchestra

performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the BMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, put together for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Berkshire Music Center, and that figure is constantly rising.

Today there are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with twelve separate programs for performers and composers.

Today, alumni of the Berkshire Music Center play a vital role in the musical life of the nation. Tanglewood and the Berkshire Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



BSO Music Director Seiji Ozawa working with the Berkshire Music Center Orchestra

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

TANGLEWOOD
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TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. to 6 p.m.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $6.00 and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:00 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

BSO courtesy car provided by Hellawell Cadillac-Oldsmobile, Inc., Pittsfield.

Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.



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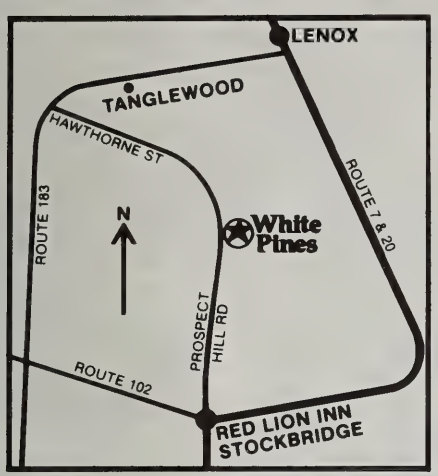
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Seiji Ozawa



The 1983-84 season is Seiji Ozawa's eleventh as music director of the Boston Symphony Orchestra. In the fall of 1973 he became the orchestra's thirteenth music director since it was founded in 1881.

Born in 1935 in Shenyang, China, to Japanese parents, Mr. Ozawa studied both Western and Oriental music as a child and later graduated from Tokyo's Toho School of Music with first prizes in composition and conducting. In the fall of 1959 he won first prize at the International Competition of Orchestra Conductors, Besançon, France. Charles Munch, then music director of the Boston Symphony and a judge at the competition, invited him to Tanglewood for the summer following, and he there won the Berkshire Music Center's highest honor, the Koussevitzky Prize for outstanding student conductor.

While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, whom he accompanied on the New York Philharmonic's spring 1961 Japan tour, and he was made an assistant conductor of that orchestra for the 1961-62 season. His first professional concert appearance in North America came in January 1962 with the San Francisco Symphony Orchestra. He was music director of the Chicago Symphony's Ravinia Festival for five summers beginning in 1964, and music director for four seasons of the Toronto Symphony Orchestra, a post he relinquished at the end of the 1968-69 season.

Seiji Ozawa first conducted the Boston Symphony in Symphony Hall in January 1968; he had previously appeared with the orchestra for four summers at Tanglewood, where he became an artistic director in 1970. In December 1970 he began his inaugural season as conductor and music director of the San Francisco Symphony Orchestra. The music directorship of the Boston Symphony followed in 1973, and Mr. Ozawa resigned

his San Francisco position in the spring of 1976, serving as music advisor there for the 1976-77 season.

As music director of the Boston Symphony Orchestra, Mr. Ozawa has strengthened the orchestra's reputation internationally as well as at home, leading concerts on the BSO's 1976 European tour and, in March 1978, on a nine-city tour of Japan. At the invitation of the Chinese government, Mr. Ozawa then spent a week working with the Peking Central Philharmonic Orchestra; a year later, in March 1979, he returned to China with the entire Boston Symphony for a significant musical and cultural exchange entailing coaching, study, and discussion sessions with Chinese musicians, as well as concert performances. Also in 1979, Mr. Ozawa led the orchestra on its first tour devoted exclusively to appearances at the major music festivals of Europe. Most recently, Seiji Ozawa and the Boston Symphony celebrated the orchestra's one-hundredth birthday with a fourteen-city American tour in March 1981 and an international tour to Japan, France, Germany, Austria, and England in October/November that same year.

Mr. Ozawa pursues an active international career. He appears regularly with the Berlin Philharmonic, the Orchestre de Paris, the French National Radio Orchestra, the Vienna Philharmonic, the Philharmonia of London, and the New Japan Philharmonic, and his operatic credits include Salzburg, London's Covent Garden, La Scala in Milan, and the Paris Opera, where he conducted the world premiere of Olivier Messiaen's opera *St. Francis of Assisi* in November 1983. Mr. Ozawa has won an Emmy for the BSO's "Evening at Symphony" television series. His award-winning recordings include Berlioz's *Roméo et Juliette,* Schoenberg's *Gurrelieder,* and the Berg and Stravinsky violin concertos with Itzhak Perlman. Other recordings with the orchestra include, for Philips, Richard Strauss's *Also sprach Zarathustra* and *Ein Heldenleben,* Stravinsky's *Le Sacre du printemps,* Holst's *The Planets,* and Mahler's Symphony No. 8, the *Symphony of a Thousand.* For CBS, he has recorded music of Ravel, Berlioz, and Debussy with mezzo-soprano Frederica von Stade and the Mendelssohn Violin Concerto with Isaac Stern, and for Telarc he has recorded the complete cycle of Beethoven piano concertos and the Choral Fantasy with Rudolf Serkin. Mr. Ozawa and the orchestra have recorded three of the works commissioned by the BSO for its centennial: Roger Sessions's Pulitzer Prize-winning Concerto for Orchestra and Andrzej Panufnik's *Sinfonia Votiva* are available on Hyperion records, and Peter Lieberson's Piano Concerto has been taped for New World records with soloist Peter Serkin. For Angel/EMI, he and the orchestra have recorded Stravinsky's *Firebird* and, with soloist Itzhak Perlman, the violin concertos of Earl Kim and Robert Starer. Mr. Ozawa holds honorary Doctor of Music degrees from the University of Massachusetts and the New England Conservatory of Music.

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BOSTON SYMPHONY ORCHESTRA 1983/84

First Violins
Joseph Silverstein
Concertmaster
Charles Munch chair
Emanuel Borok
Assistant Concertmaster
Helen Horner McIntyre chair
Max Hobart
Robert L. Beal, and
Enid and Bruce A. Beal chair
Cecylia Arzewski
Edward and Bertha C. Rose chair
Bo Youp Hwang
John and Dorothy Wilson chair
Max Winder
Harry Dickson
Forrest Foster Collier chair
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Carolyn and George Rowland chair
Sheldon Rotenberg
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

Second Violins
Marylou Speaker Churchill
Fahnestock chair
Vyacheslav Uritsky
Charlotte and Irving W. Rabb chair
Ronald Knudsen
Joseph McGauley
Leonard Moss
Laszlo Nagy
*Michael Vitale
*Harvey Seigel
*Jerome Rosen
*Sheila Fiekowsky
*Gerald Elias
*Ronan Lefkowitz
*Nancy Bracken
*Joel Smirnoff
*Jennie Shames
*Nisanne Lowe
*Aza Raykhtsaum
*Nancy Mathis DiNovo

Violas
Burton Fine
Charles S. Dana chair
Patricia McCarty
Mrs. David Stoneman chair
Ronald Wilkison
Robert Barnes
Jerome Lipson
Bernard Kadinoff
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
Betty Benthin
*Lila Brown
*Mark Ludwig

Cellos
Jules Eskin
Philip R. Allen chair
Martha Babcock
Vernon and Marion Alden chair
Mischa Nieland
Esther S. and Joseph M. Shapiro chair
Jerome Patterson
*Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
*Joel Moerschel
*Jonathan Miller
*Sato Knudsen

Basses
Edwin Barker
Harold D. Hodgkinson chair
Lawrence Wolfe
Maria Stata chair
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
*Robert Olson
*James Orleans

Flutes
Doriot Anthony Dwyer
Walter Piston chair
Fenwick Smith
Myra and Robert Kraft chair
Leone Buyse

Piccolo
Lois Schaefer
Evelyn and C. Charles Marran chair

Oboes
Ralph Gomberg
Mildred B. Remis chair
Wayne Rapier
Alfred Genovese

English Horn
Laurence Thorstenberg
Phyllis Knight Beranek chair

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Harold Wright
Ann S.M. Banks chair
Pasquale Cardillo
Peter Hadcock
E-flat Clarinet

Bass Clarinet
Craig Nordstrom

Bassoons
Sherman Walt
Edward A. Taft chair
Roland Small
Matthew Ruggiero

Contrabassoon
Richard Plaster

Horns
Charles Kavalovski
Helen Sagoff Slosberg chair
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey

Trumpets
Charles Schlueter
Roger Louis Voisin chair
Andre Côme
Charles Daval
Peter Chapman

Trombones
Ronald Barron
J.P. and Mary B. Barger chair
Norman Bolter
Gordon Hallberg

Tuba
Chester Schmitz
Margaret and William C. Rousseau chair

Timpani
Everett Firth
Sylvia Shippen Wells chair

Percussion
Charles Smith
Arthur Press
Assistant Timpanist
Thomas Gauger
Frank Epstein

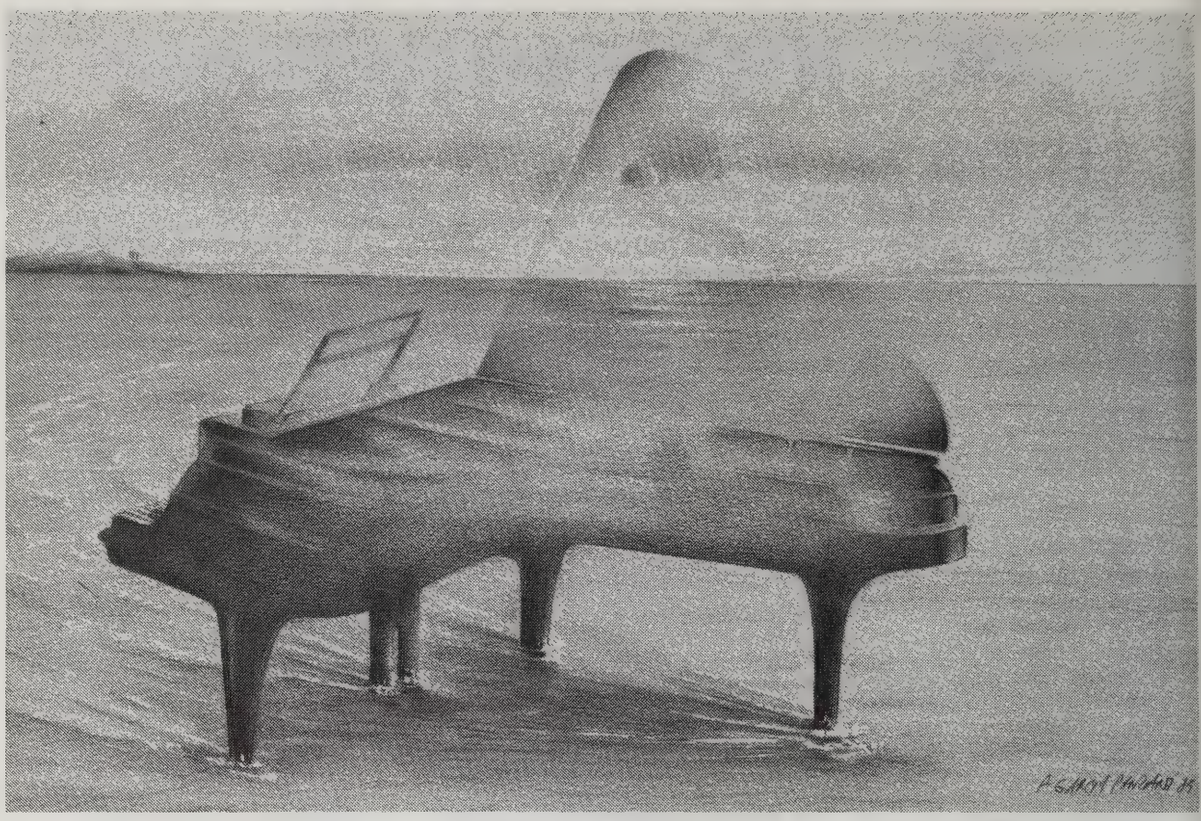
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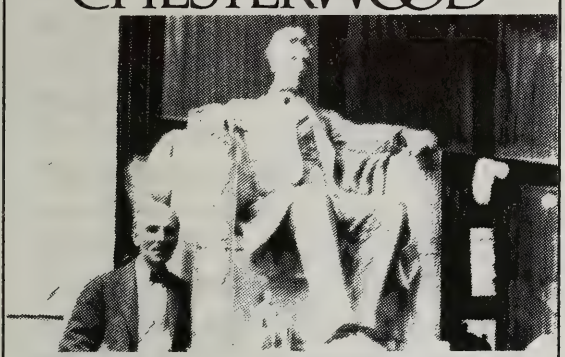


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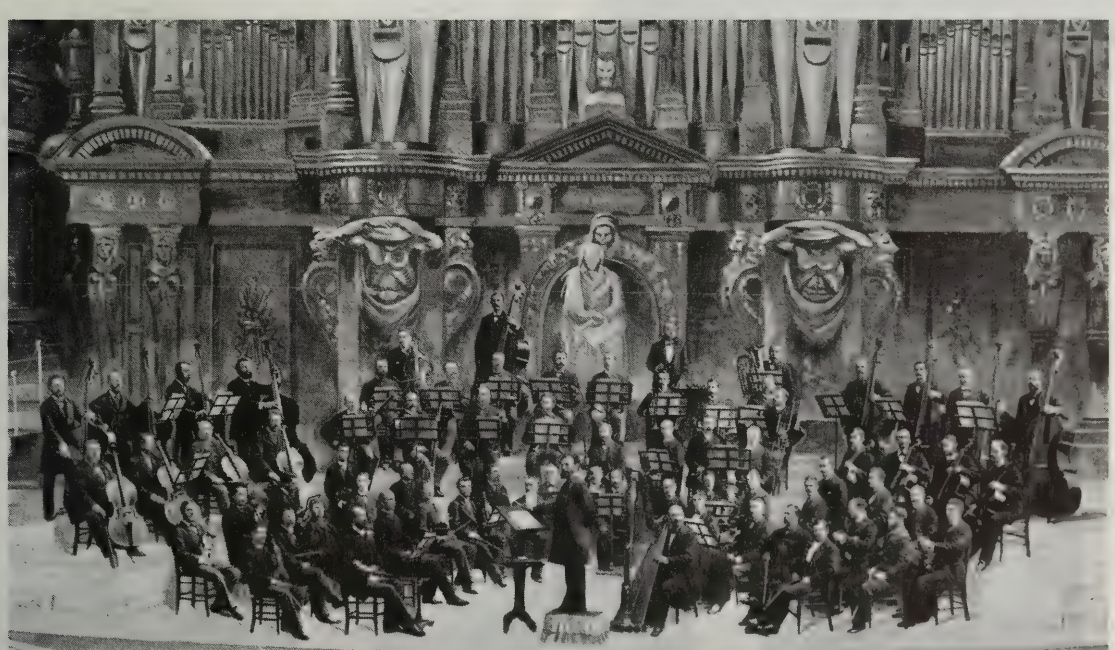
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A Brief History of the Boston Symphony Orchestra

For many years, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston. His vision approached reality in the spring of 1881, and on 22 October that year the Boston Symphony Orchestra's inaugural concert took place under the direction of conductor Georg Henschel. For nearly twenty years, symphony concerts were held in the old Boston Music Hall; Symphony Hall, the orchestra's present home, and one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Promenade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

During the orchestra's first decades, there were striking moves toward expansion. In 1915, the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with RCA in the pioneering days of 1917, continued with increasing frequency, as did radio broadcasts of concerts. The character of the Boston Symphony was greatly changed in 1918, when Henri Rabaud was engaged as conductor; he was succeeded the following season by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

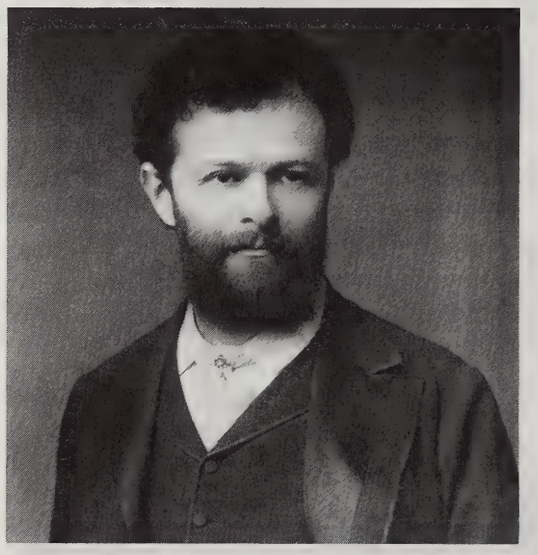
The Koussevitzky era began in 1924. His extraordinary musicianship and



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882



Henry Lee Higginson



Georg Henschel

electric personality proved so enduring that he served an unprecedented term of twenty-five years. In 1936, Koussevitzky led the orchestra's first concerts in the Berkshires, and a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding at Tanglewood of the Berkshire Music Center, a unique summer music academy for young artists. Expansion continued in other areas as well. In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980.

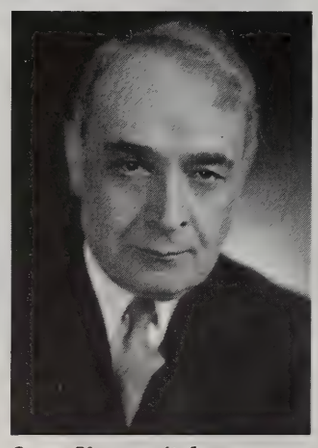
Charles Munch followed Koussevitzky as music director in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure, the orchestra toured abroad for the first time, and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf



Karl Muck



Pierre Monteux



Serge Koussevitzky

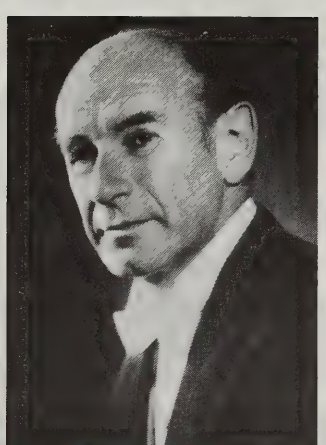
presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Berkshire Music Center, and under his leadership a full-tuition fellowship program was established. Also during these years, the Boston Symphony Chamber Players were founded, in 1964; they are the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. William Steinberg succeeded Leinsdorf in 1969. He conducted several American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Seiji Ozawa, an artistic director of the Berkshire Festival since 1970, became the orchestra's thirteenth music director in the fall of 1973, following a year as music adviser. Now in his twelfth year as music director, Mr. Ozawa has continued to solidify the orchestra's reputation at home and abroad, and his program of centennial commissions—from Sándor Balassa, Leonard Bernstein, John Corigliano, Peter Maxwell Davies, John Harbison, Leon Kirchner, Peter Lieberson, Donald Martino, Andrzej Panufnik, Roger Sessions, Sir Michael Tippett, and Olly Wilson—on the occasion of the orchestra's hundredth birthday has reaffirmed the orchestra's commitment to new music. Under his direction, the orchestra has also expanded its recording activities to include releases on the Philips, Telarc, CBS, Angel/EMI, Hyperion, and New World labels.

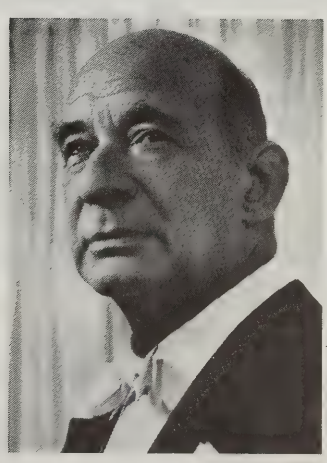
From its earliest days, the Boston Symphony Orchestra has stood for imagination, enterprise, and the highest attainable standards. Today, the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. Attended by a live audience of nearly 1.5 million, the orchestra's performances are heard by a vast national and international audience through the media of radio, television, and recordings. Its annual budget has grown from Higginson's projected $115,000 to more than $16 million. Its preeminent position in the world of music is due not only to the support of its audiences but also to grants from the federal and state governments, and to the generosity of many foundations, businesses, and individuals. It is an ensemble that has richly fulfilled Higginson's vision of a great and permanent orchestra in Boston.



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Erich Leinsdorf



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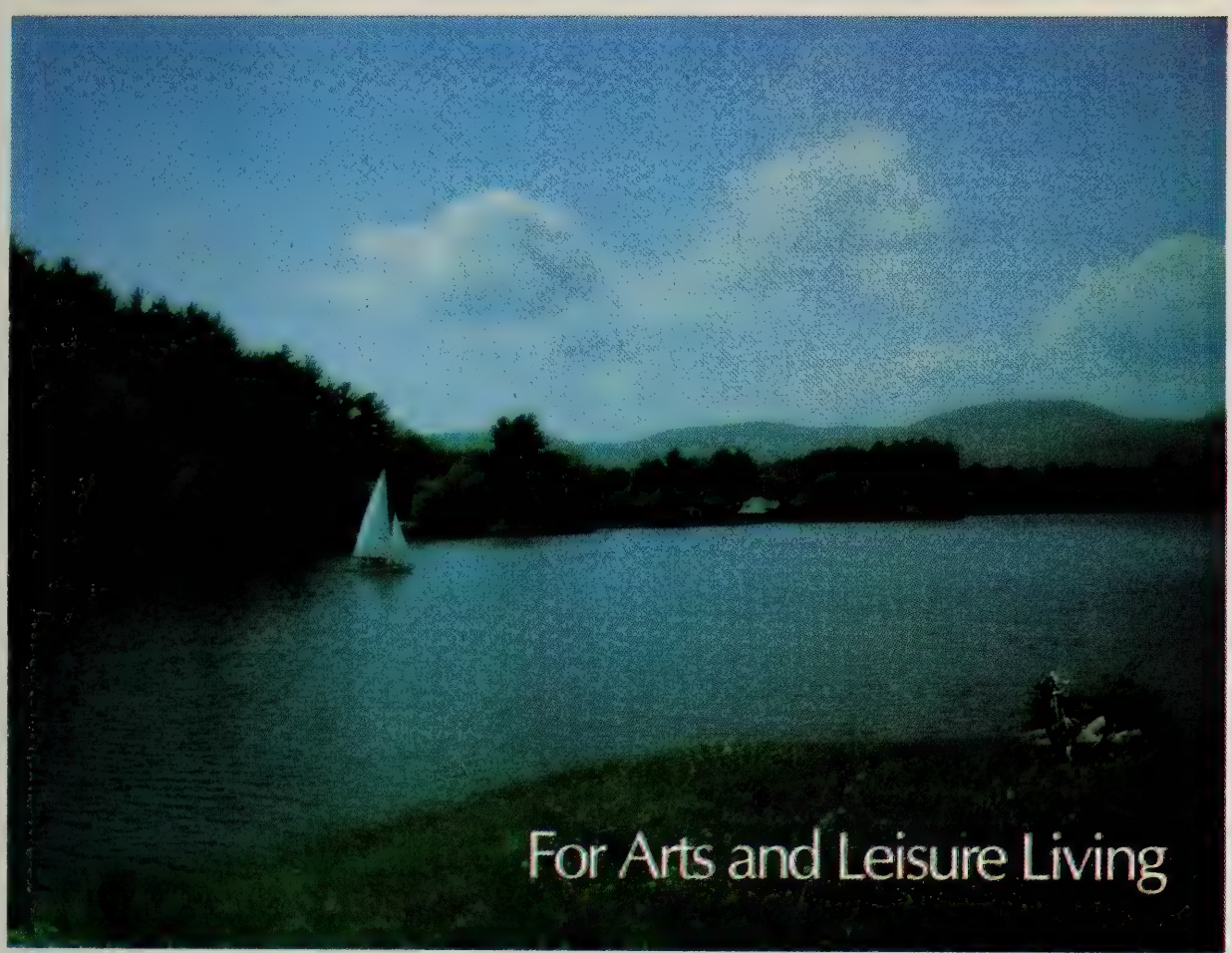
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Thursday, 16 August at 8:30

MALCOLM FRAGER, piano

C.P.E. BACH	*Württemberg* Sonata No. 2 in A-flat, WQ 49 Un poco allegro Adagio Allegro
HAYDN	Sonata in E-flat, Hob. XVI:52 Allegro Adagio Finale: Presto

INTERMISSION

BRAHMS	Scherzo in E-flat minor, Opus 4
BRAHMS	Rhapsody in B minor, Opus 79, No. 1
BRAHMS	Intermezzo in B minor, Opus 119, No. 1 Intermezzo in E minor, Opus 119, No. 2 Intermezzo in C, Opus 119, No. 3 Rhapsody in E-flat, Opus 119, No. 4

Malcolm Frager plays the Steinway piano.

Notes

Carl Philipp Emmanuel Bach (1714-88) may, for us, have been overshadowed by the mighty figure of his father, Johann Sebastian, but in his own day he was without question the most famous member of his far-flung musical family. He was also remarkably prolific. Over the course of his long career he turned out some 400 keyboard compositions, 100 concertos, nearly 200 chamber compositions, over 100 works for solo voice, near 100 choral works, and one of the most influential theoretical works of the eighteenth century, the *Essay on the True Art of Playing the Keyboard*, published in 1753.

Emmanuel's father determined that he should have a university education in order to overcome the stigma of being a "mere uneducated musician" that Sebastian had had to bear. The son flourished in an academic environment. It was likely his intellectual as well as his musical endowments that made him a fit companion for the aristocracy—and within two years of leaving the university he had already found the post he was to occupy for decades, in the service of King Frederick the Great of Prussia, a monarch passionately devoted to music and a flutist of near-professional quality. The King had a substantial musical establishment and took part in elaborate musicales at least three times a week (they were, no doubt, a welcome relief from the strains of war or social reform). Emmanuel was his accompanist, and it was here that he learned the many special tricks of the keyboard trade that he was to discuss in his famous book.

Emmanuel Bach took part, along with the rest of Frederick's musical ménage, in the king's personal establishment of the great Berlin Opera in 1742. He came to

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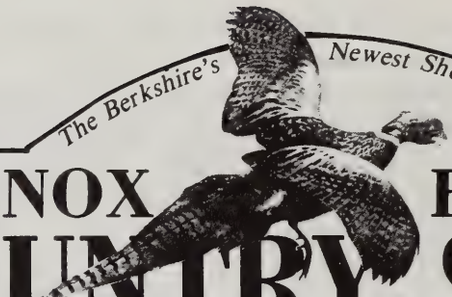
be fascinated by the operas he saw, and though he never composed an opera himself (only the youngest Bach son, Johann Christian, dared to do that—and he had gone to Italy and turned Catholic to boot!), he found new possibilities of using dramatic gesture and style in his instrumental work. This happened first of all in the sets of keyboard sonatas composed soon after—the six Prussian sonatas dedicated to Frederick and published in 1743 and the six sonatas dedicated to Emmanuel's pupil, Duke Carl Eugen of Württemberg, in 1744. These were the utterances of a revolutionary composer, filled with daring harmonic elements, incisive dissonances, dramatic pauses, sudden changes of tempo or shifts between major and minor. It was in these sonatas that C.P.E. Bach spread forth like scattershot a whole vocabulary of musical gestures that were to be tamed by the next generation, and particularly by Haydn, who admired him enormously.

Haydn composed keyboard sonatas over a span of three decades, from the mid-1760s to the mid-1790s. His earliest keyboard works were composed largely under the inspiration of Emmanuel Bach, but his own creative drive found original solutions to artistic problems, and he used the keyboard sonata as a kind of laboratory over the years to work through "private" trials of issues that might eventually turn up in such "public" works as the symphonies. Haydn's last three sonatas were composed during his second London visit. The most frequently performed of them all is the E-flat sonata, No. 52 in the Hoboken listing, which has a rather fuller texture and richer harmonic relations than had often been the case earlier. We may, in fact, find here an instance of influence passing from pupil to teacher, since Haydn had spent the months before his departure for London in the rather desultory teaching of a brilliant but intractable German youth named Beethoven. The first movement in particular is filled with harmonic surprises in its far-reaching development section: through unexpected modulations, the horn-call figure of the second theme appears in a series of keys as far afield as E major, so distant from the home E-flat that it would hardly be thinkable in the same piece. But there is logic in Haydn's unusual plan: the second movement is also to be in E major, and the brief stop at that key here helps prepare for the greater surprise to come. The last movement is in a witty and precise sonata form

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that uses passing chromatics for wit, not poignancy—perhaps an inspiration from Haydn's good friend Mozart—here bringing the sonata to an end in high good humor.

Brahms began his career as a pianist and composer of piano music. It was while he was on a tour with Joachim in the fall of 1853 that he met Robert Schumann, whose immediate enthusiasm for the work of the twenty-year-old youth was expressed in a famous article with the title "New Paths," claiming that Brahms was the coming Messiah of music "at whose cradle the Graces and heroes keep watch." The diffident Brahms found himself somewhat embarrassed by the wide publicity that Schumann's fulsome praise had given his work, even before a single piece had been published. He wrote to Schumann in November 1853 to explain that he felt obliged to be very careful about the works he allowed to be published, since the public was prepared to expect so much of him already, and he wanted to be worthy. He mentioned in the letter that he would soon bring out three sonatas and a scherzo, all of which Schumann had already heard and praised—and which Brahms evidently felt confident about. The Scherzo, which appeared as Opus 4, is certainly inspired by Beethoven's symphonic scherzos, filled with energy and drive. Its layout is in five sections, ABACA, of which the two contrasting sections are in strikingly different moods.

More than two decades later Brahms wrote his two Rhapsodies published as Opus 59 during one of the three idyllic summers (1877-79) that he spent in Portschach, where he found the beauty of the Austrian countryside so great that he said melodies were simply lying all over the ground waiting to be picked up. The same summers saw the composition of the Second Symphony, the Violin Concerto, and the G major violin sonata. The B minor Rhapsody, too, is rich in melodic grace and in variation of mood on the two principal themes; one falls in dotted rhythm, while the other, like a little minor-key folk tune, tends to rise (later it reappears warmly in the major). Brahms's last compositions for piano solo were the set of four pieces composed in 1892 and published as Opus 119 the following year. These are "character pieces," short evocations of a single mood or musical idea, but as with all of Brahms's music, they are intricately wrought with much variety in texture and mood between one and the next, and even within individual pieces.

—Steven Ledbetter

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Weekend Prelude

Friday, 17 August at 7

YO-YO MA, cello

BACH — Suite No. 3 in C for unaccompanied cello, BWV 1009

Praeludium
Allemande
Courante
Sarabande
Bourrée
Gigue

BACH — Suite No. 5 in C minor for unaccompanied cello, BWV 1011

Praeludium
Allemande
Courante
Sarabande
Gavotte
Gigue

Week VIII

Notes

On the face of it, composing music without accompaniment for a solo instrument generally perceived as capable of playing only melodies would seem to be an exercise in futility. How can there possibly be any variety of texture? Any harmonic interest? It is an exercise that composers have cheerfully accepted as a challenge for centuries—and the results, in turn, become a challenge to performers. Certain techniques have been developed in a kind of *trompe-l'oreille*, to "fool the ear" into hearing several musical lines, just as *trompe-l'oeil* paintings fool the eye into thinking that a flat surface covered with oil paints has three dimensions and tactile reality. The most important of these techniques is writing the melodic line with high and low registers presented in fairly rapid alternation, to suggest two different levels of melody going along together. Often the melodic lines are built of arpeggiations in such a way that the low note suggests a bass, the high

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note a melody line, and any middle notes the background harmony. That is about the only way to suggest multiple lines on, say, the flute, which has a large literature of unaccompanied music. But on the violin or cello it is also possible to sound more than one note at a time by the technique of multiple-stopping (playing two or more strings at once). Before Bach, this technique had already been developed for the violin by such composers as Biber and J.J. Walther, but Bach seems to have been the first to transfer it to the cello.

The solo cello works were apparently all composed fairly early in Bach's Cöthen period (which ran from 1717 to 1723). He made a fair copy of six works for unaccompanied violin by 1720, and the cello suites seem to be stylistically earlier, so they had probably already been composed, although they survive only in a manuscript copy made by Bach's wife Anna Magdalena at a later date.

The suite in Bach's day was a collection of dances that normally included a standardized group of four (allemande, courante, sarabande, and gigue), though in practice Bach usually, as here, added a couple of others and usually also introduced the work as a whole with some sort of prelude. The C major suite revels in the opportunity the key gives the cellist to sound the instrument's open C string, the lowest sound it can make in normal tuning, lending a rich sonority to the whole. The most dramatic movement harmonically is the sarabande, following which Bach offers relief in the form of a pair of light bourées, one of the "extra" dances. The closing gigue is almost always a lively movement, but rarely is Bach spritelier than here. For the C minor suite, Bach requires the performer to retune the A-string (the topmost string) down a full step to G. This *scordatura*, as it is called, allows the playing of certain chords that are impossible—or at least extremely difficult—on the cello's normal tuning. It begins with a large Praeludium which, in this one case, is not in an improvisatory style but rather has the shape of a French overture, with a slow opening section *alla breve* followed by a two-part fugue in 3/8 time. It is in such fugal movements, above all, that Bach's skill at implying counterpoint on a melody instrument shows off to best advantage. The only "extra" dance is a pair of gavottes presented (as is customary in the case of paired dances) in an ABA pattern. For once the gigue is pensive rather than brilliant, suggesting the character of a *siciliana* and ending the suite on a melancholy tone.

—Steven Ledbetter



Photograph by Herb Snitzer

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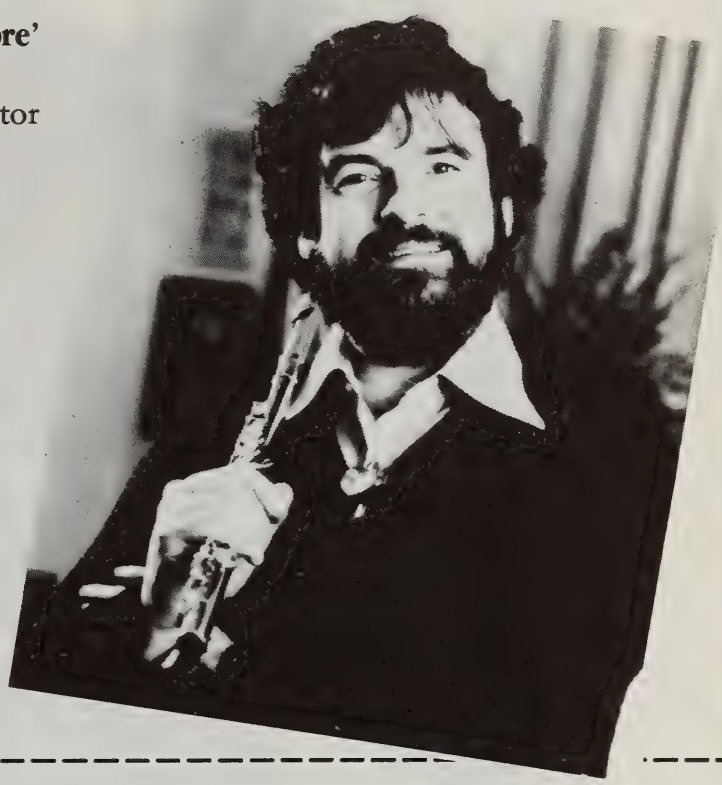
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Seiji Ozawa, Music Director
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Joseph Silverstein, Assistant Conductor

Friday, 17 August at 9

MICHAEL TILSON THOMAS conducting

STRAVINSKY — *Scherzo à la russe*

RACHMANINOFF — Rhapsody on a Theme of Paganini, Opus 43, for piano and orchestra

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INTERMISSION

TCHAIKOVSKY — Symphony No. 4 in F minor, Opus 36

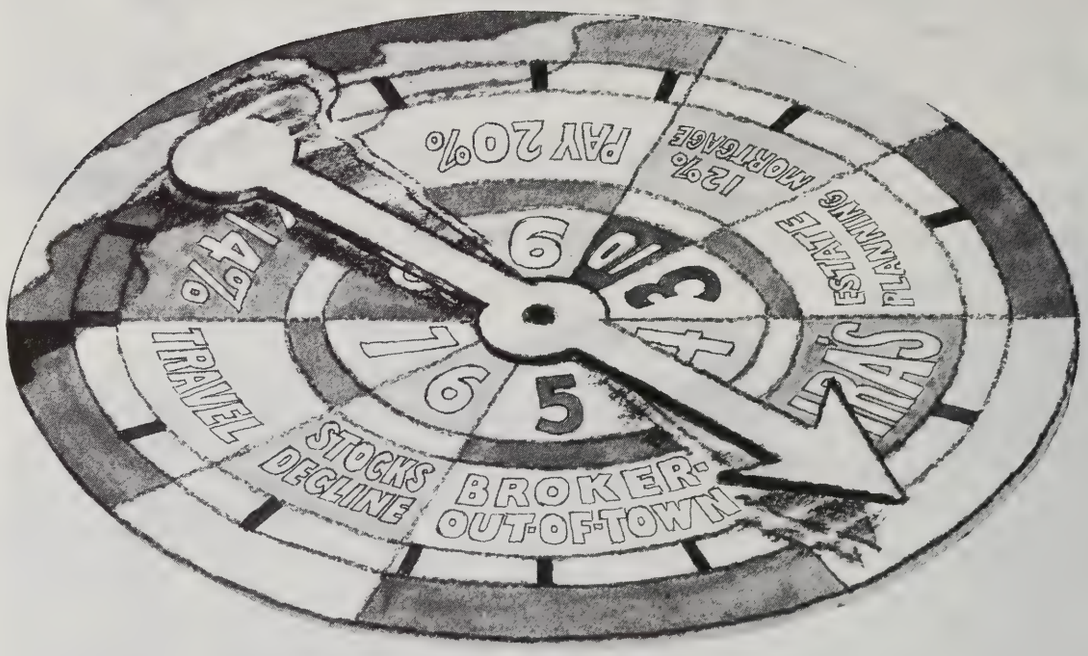
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NOTES

Igor Stravinsky
Scherzo à la russe

Igor Stravinsky was born at Oranienbaum, Russia, on 17 June 1882 and died in New York on 6 April 1971. He composed Scherzo à la russe *in Hollywood during 1943 and 1944; the first performance was given by Paul Whiteman's Band in a radio broadcast during 1944. The composer reorchestrated the piece for symphony orchestra and himself conducted the first performance in this version at San Francisco in March 1946 with the San Francisco Symphony. The instrumentation includes two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, tambourine, triangle, cymbals, snare drum, military drum, bass drum, xylophone, piano, harp, and strings.*

Stravinsky lived in Hollywood for many years. From time to time he was approached to write music for films, but the projects always proved abortive. In *Memories and Commentaries,* he writes about his experiences with film music: he began, he says, to compose scores on two occasions. (In fact, the figure should be at least three, as will be apparent shortly.) *Four Norwegian Moods* started out as music for a film about the Russian invasion of Norway; the second movement of *Ode,* the work dedicated to the memory of Natalie Koussevitzky and first played by the Boston Symphony, was intended for a hunting scene of a projected film by Orson Welles of *Jane Eyre. Scherzo à la russe* "began as music for another war film, with a Russian setting."

Hollywood's and Stravinsky's definitions of film music have little in common but notes. He viewed it himself as incidental music, and described Hollywood's conception as "aural erethism" ("erethism," according to the Shorter Oxford English Dictionary, is "abnormal excitement of an organ or tissue"). The composer was well aware that his approach was "quite wrong from the film industry's point of view, but that is as far as I will go." "I do enjoy negotiating with film people, though," he continued, "for only rarely do they try to obscure their motives with nonsense about art. They want my name, not my music—I was even

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offered $100,000 to pad a film with music, and when I refused, was told that I could receive the same money if I were willing to allow someone else to compose the music in my name."

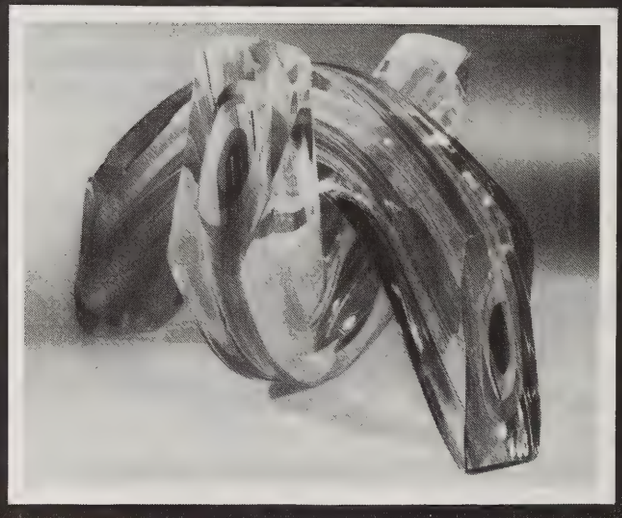
The one piece of Stravinsky's which Hollywood did use (and he had no choice in the matter, for he had no copyright protection in the United States) was *Le Sacre du printemps*. Walt Disney used a cut and altered version in *Fantasia*, illustrating the music not with a scenario related to Stravinsky's and Nijinsky's original, but with a representation of prehistoric animals clumsily destroying each other in a primitive and volcanic landscape.

Never one to waste music that he put on paper, Stravinsky in 1944 orchestrated the episode he had written for the war film set in Russia for Paul Whiteman, who had commissioned a piece for a special radio broadcast. Whiteman and his band performed it on the Blue Network that year, "much too rapidly," according to Stravinsky, who was always outspoken about the interpreters of his music. Afterwards he rewrote the scherzo for orchestra, "which gave me some trouble, as the volume of mandolin and guitar in the Trio canon was so much lighter than that of harp and piano."

Scherzo à la russe is constructed as a scherzo with two Trios. The piece begins with music reminiscent of a Russian fair, scored for brass instruments imitating the sound of accordions. In the first Trio piano and harp in close canon play against the accompaniment of three muted solo violins with occasional punctuations by trumpet. The second Trio is more tuneful, and uses the full orchestra. As Eric Walter White points out, *Scherzo à la russe* "is closely related to the 'Russian Dance' in *Petrushka* and the 'Swiss dances' in *The Fairy's Kiss*."

—Andrew Raeburn

An active panelist and juror for several prestigious music competitions, and former artistic adviser for the Detroit Symphony, Andrew Raeburn was the Boston Symphony Orchestra's program editor from 1967 to 1973.



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Sergei Rachmaninoff
Rhapsody on a Theme of Paganini, Opus 43, for piano and orchestra

Sergei Vassilievich Rachmaninoff was born in Oneg, district of Novgorod, Russia, on 1 April 1873 and died in Beverly Hills, California, on 28 March 1943. He finished the Rhapsody on 18 August 1934 and himself played the piano part at the first performance, which was given in Baltimore on 7 November 1934 with the Philadelphia Orchestra, Leopold Stokowski conducting. In addition to the solo piano, the score calls for two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, tambourine, triangle, cymbals, bass drum, bells, harp, and strings.

Rachmaninoff visited the United States for the first time in 1909. He gave his first recital, at Northampton, on 4 November. Four days later he played his Second Piano Concerto with the Boston Symphony under Max Fiedler in Philadelphia. He made three more appearances during the orchestra's tour, in Baltimore, New York, and Hartford, before playing for the first time in Symphony Hall. Rachmaninoff was also a talented conductor, and before he left America the Boston Symphony offered him the conductorship of the orchestra in succession to Fiedler, whose contract was about to expire. But he had no wish to move permanently away from Russia, and in any case he did not find American ways congenial. He had written to his cousin Zoya Pribitkova from New York (12 December 1909):

> You know, in this accursed country, where you're surrounded by nothing but Americans and the "business," "business" they are forever doing, clutching you from all sides and driving you on—it is terribly pleasant to receive a letter from a Russian girl . . . Everyone treats me nicely and kindly, but I am horribly bored with it all, and feel that my character has been quite spoiled here. Sometimes I even grow angry as the devil.

About the concertgoers he was even more scathing: "The audiences are astonishingly cold" he was quoted as saying on his return to Russia, "spoiled by the tours of first-class artists and forever looking for novelty, for something they've never had before. Local papers are obliged to note the number of times you are recalled to the stage, and the public regards this as a yardstick of your talent."

By the beginning of 1917 Rachmaninoff's career in Russia had reached its high point: as conductor or pianist he was received everywhere with extraordinary ovations. But in March he made his final solo appearances in Moscow. Serge Koussevitzky conducted two of the three concerts, Emil Cooper the last, in the Bolshoi Theatre, at which Rachmaninoff played his Second Concerto. Public concerts were suspended after the October revolution and Rachmaninoff was in despair about his future. An offer to appear in Stockholm, the first from a foreign country since the start of the World War, presented a temporary solution to his problems. After a series of uncomfortable delays, Rachmaninoff, his wife, and two daughters left Russia on 23 December. They arrived in the Swedish capital exhausted and depressed. Rachmaninoff postponed his Stockholm appearance and did not perform until the following February—in Copenhagen. He spent the year studying new repertoire (his recitals until that time had been largely of his own music) and giving concerts in Scandinavia.

Karl Muck's conductorship of the Boston Symphony ended abruptly with his imprisonment in 1917. One of the musicians to whom the manager Charles Ellis

made a tentative approach was Ossip Gabrilowitsch. In a letter indicating that he would himself decline an invitation, Gabrilowitsch suggested that Rachmaninoff would be an excellent candidate. "Although I have not heard from [Rachmaninoff] direct," he wrote, "I am sure that he would be glad to come to America, and I can think of no man better fitted for the position of Boston Symphony conductor than he." Ellis sent a cable offering 110 concerts in thirty weeks, but Rachmaninoff, dubious about having enough music in his repertoire to cope with such a heavy schedule, refused. He had already received two other offers, the conductorship of the Cincinnati Symphony and a recital tour, both of which he had also turned down. But it was clear that he would be able to earn an adequate income in the United States. So he set out from Oslo on 1 November 1918 and arrived in New York the day before news of the armistice was announced. He signed a contract for personal appearances with Charles Ellis's concert bureau and for recordings with the Edison Company. After a concert in Providence, he returned to Symphony Hall with a recital on 15 December. During the following months he played concerts in cities on the east coast, including two more in Boston.

Two years later Rachmaninoff was well established here. He found a house on the sea at Locust Point, New Jersey, for his summer vacation, and bought a house, 33 Riverside Drive, in New York. In 1922 he returned to Europe and played in England. A letter from London shows how his feelings towards the United States had changed since his first visit:

> The concert went off successfully. I played well and the hall was sold out. Someone scolded me in the papers but that's of course. They will praise me, as others are praised, only after I die, when everyone does it. I'm very bored here and I think of America often. I extol America to all the English and they get so angry.



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Rachmaninoff composed very little after leaving Russia. His concert tours, at first a financial necessity for the support of his family, took up most of his time. The Fourth Piano Concerto appeared in 1926 to a mixed but predominantly hostile press. There was a gap of five years before the next work, Variations on a Theme of Corelli, and two more before the Rhapsody.

On 1 July 1934 Rachmaninoff returned to Senar, the home which he had built for himself on Lake Lucerne, and immediately began work on a piece for piano and orchestra. He finished it late at night on 18 August. Shortly afterwards he wrote to his friend Vladimir Wilshaw:

> Two weeks ago I finished a new piece: it's called Fantasia for piano and orchestra in the form of [twenty-four] variations on a theme of Paganini (the same theme on which Liszt and Brahms wrote variations). The piece is rather long, twenty to twenty-five minutes, about the length of a piano concerto.

The first performance took place in Baltimore the following 7 November. Rachmaninoff himself was the pianist with the Philadelphia Orchestra; Leopold Stokowski conducted. The New York premiere followed a month later under Bruno Walter's direction, and most of the critics were delighted. Robert A. Simon wrote in *The New Yorker:* "The Rachmaninoff variations, written with all of the composer's skill, turned out to be the most successful novelty that the Philharmonic Symphony has had since Mr. Toscanini overwhelmed the subscribers with Ravel's *Bolero*. . . . " Audiences and critics in other countries were equally enthusiastic.



Sergei Rachmaninoff

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Three years later Michael Fokine visited Rachmaninoff to discuss with him the possibility of their collaborating on a ballet. The composer suggested the Rhapsody. Fokine was doubtful at first, but a letter from Rachmaninoff changed his mind. "Consider the Paganini legend—," he wrote,

> about the sale of his soul to the evil spirit in exchange for perfection in art, and for a woman. All variations on the *Dies irae* would be for the evil spirit. The whole middle from the eleventh variation to the eighteenth—these are the love episodes. Paganini himself makes his first appearance at the "Theme" and, defeated, appears for the last time at the twenty-third variation—the first twelve bars—after which, to the end, is the triumph of his conquerors. The first appearance of the evil spirit is in the seventh variation, where, at No. 19, there can be a dialogue with Paganini during his theme as it merges with the *Dies irae*. Variations 8, 9, 10—progress of the evil spirit. Variation 11 is the transition to the realm of love. Variation 12—the minuet—is the first appearance of the woman—through the eighteenth variation. Variation 13 is the first understanding between the woman and Paganini. Variation 19 is the triumph of Paganini's art, his diabolic pizzicato. It would be good to show Paganini with a violin—not, of course, a real one, but some devised, fantastic violin. And it also seems to me that at the conclusion of the play the several personages [representing] the evil spirit should be caricatures, absolute caricatures, of Paganini himself. And they should here have violins that are even more fantastically monstrous.

After nearly two years of work the ballet *Paganini* opened at Covent Garden in London on 30 June 1939 to great critical acclaim. The Rhapsody itself has of course remained a standard piece in the symphonic repertoire.

—Andrew Raeburn

Pyotr Ilyich Tchaikovsky
Symphony No. 4 in F minor, Opus 36

Pyotr Ilyich Tchaikovsky was born at Votkinsk, district of Viatka, on 7 May 1840 and died in St. Petersburg on 6 November 1893. He began the Symphony No. 4 in May 1877 and completed the score on 19 January 1878. Nicolai Rubinstein conducted the first performance in Moscow on 4 March that year. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, and strings.

Less than two years separate Tchaikovsky's Third and Fourth symphonies, while an entire decade elapsed before he returned to the symphony with his fifth contribution to the genre. But as far as stylistic development is concerned, the gulf comes between the Third and Fourth, not between the Fourth and Fifth. This is clear even from the performance histories of the Tchaikovsky symphonies—the first three are only rarely heard, whereas the last three have long been among the most popular works in the repertory. The winter of 1876-77, which came between the composition of the two symphonies, turned out to be the most crucial period in the composer's life—so much so that he even attempted suicide. The story hinges around two women who played central roles in Tchaikovsky's life, one for good, one for ill.

Nadezhda Filaretovna Frolovskaia von Meck, at forty-five the recently



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widowed mother of eleven children, was passionately devoted to music, especially the music of Tchaikovsky, with which she had become acquainted three or four years earlier. She was left a wealthy woman by her husband, and after his death she turned to music as a bulwark against the world. She took into her household a young violinist named Josef Kotek, who had been in Tchaikovsky's composition class, and she pumped him for hours with questions about her favorite composer. Among other things, she learned that he was continually hard-pressed for money, so in December 1876 she sent the astonished composer a modest commission, the beginning of fourteen years of an extraordinary relationship, one in which they never met and never even saw each other (except once at a distance by accident)! During this time Mme. von Meck provided the composer with a handsome subsidy through letters and messengers, and he responded gratefully with dedications. The long-distance relationship, which produced over 700 letters, some of great length and intimacy, turned out to be the most intense emotional relationship that either of them ever experienced.

Tchaikovsky, for his part, may have been surprised by her stipulation that they were not to meet, but he was surely not unhappy about it. He knew that if they remained physically separated, she could never make on him demands that he might not be willing or able to meet. At this time Tchaikovsky was wrestling with the personal torment of his homosexuality, something that caused him continuous anguish through fear of discovery and concern that he might be open to blackmail. He opened up fully only to very few confidantes, mostly within his family circle, including his brother Modest and sister Alexandra. The last thing he needed at this time was a complicated relationship with a woman.

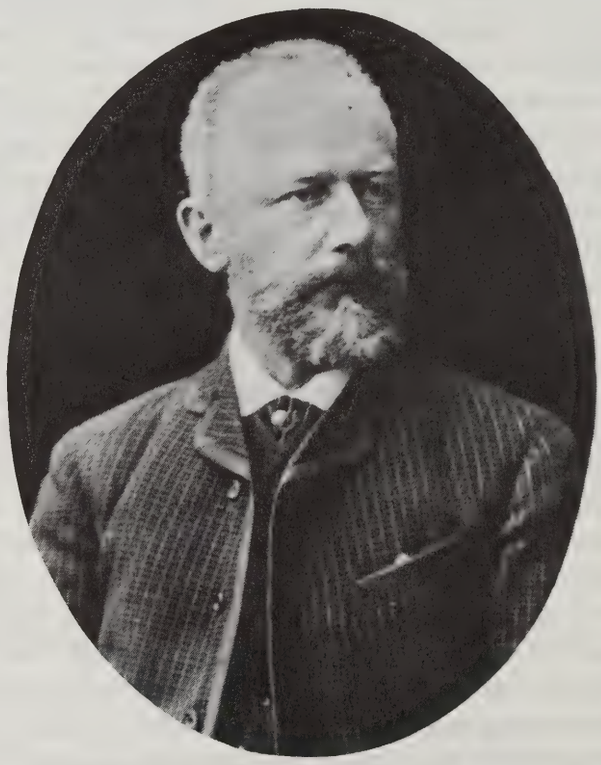
Unfortunately that is exactly what he got. In May 1877 he received a letter from a young pupil of his at the Conservatory, Antonina Ivanovna Milyukova, expressing her passionate and undying devotion to him. As luck would have it, the composer had just become obsessed with the idea of turning Pushkin's poem *Eugene Onegin* into an opera, and the details of the literary work seemed to be repeating themselves in real life. In the poem, the young Tatiana writes a passionately personal letter declaring her love to Onegin; his callous response to it triggers the ultimate tragedy. Tchaikovsky found the image of Tatiana a highly sympathetic one but had no desire to be cast in the role of the unfeeling Onegin, so he attempted to put Antonina off in the most gentle way possible. She insisted with even more vehemence, threatening suicide. Tchaikovsky attempted to explain the true state of his emotional makeup in dark hints, but she refused to accept them, possibly convinced that she could "cure" him. In any case, she remained for years utterly positive that the composer nourished a hidden passion for her, despite a vast accumulation of evidence to the contrary (ultimately she was certified insane and institutionalized for the last twenty years of her life).

Tchaikovsky felt himself forced, almost against his will, into marriage. He feared the consequences to her if he refused her, and he rationalized by pointing out to himself that marriage would, at least, silence any whispers about himself. He could hardly have been more mistaken! It is unlikely that he fully convinced even himself, since he hid the news of his impending marriage from Modest and Alexandra until it was too late for them to do anything about it. During all this time Tchaikovsky was writing to Mme. von Meck, but found himself unable to unburden his concerns even to her. Finally, he and Antonina were married and set off for St. Petersburg and their honeymoon. Only then did Tchaikovsky recognize the folly of his actions. Two days later he wrote to his brother Anatol, "As

the train started, I was at the point of screaming." His bride still did not recognize his anguish, and when they returned to Moscow, with the marriage still unconsummated, the composer implored Mme. von Meck frantically to supply him with money for a temporary escape. She obliged, and on 7 August Tchaikovsky fled to the Caucasus. He traveled on to his sister's home in Kamenka, always a welcome place of calm and family support. By 23 August he had relaxed enough to begin orchestrating the Fourth Symphony, which had been fully sketched in the late spring.

Late in September he returned to Moscow, where he knew he would have to face his bride. Again it was impossible; within a day he felt like a caged animal, and on a night at the end of September or beginning of October he walked, fully dressed, into the icy waters of the River Moskva and stood there in an unbearable cold, hoping to catch a fatal case of pneumonia. The suicide attempt failed, and in desperation he had his brother send him a faked telegram from a conductor in St. Petersburg requesting his immediate presence. In this way he escaped from his wife but fell into a coma for two days as soon as he arrived. When he had recovered his strength sufficiently, he went on to Switzerland, then to Italy, to Vienna, and back to Italy, where he stayed through the winter.

In the meantime he found the calm and the leisure to finish the Fourth Symphony, which he dedicated to Mme. von Meck (and always referred to in his letters to her as "our symphony"). While he was still in Italy, on 4 March 1878, Nicolai Rubinstein conducted the premiere of the Fourth in Moscow. Tchaikovsky separated from his wife, though she flatly refused to grant him a divorce, even after entering into a common-law relationship with another man and bearing three illegitimate children, and he was reluctant to press the issue for fear of the ensuing publicity.



Pyotr Ilyich Tchaikovsky

But during this period of the most extended and difficult emotional upheaval, Tchaikovsky composed what is arguably his finest symphony, a work of rich expressive force and a more effective architectural framework than he achieved in any other symphony. He revealed to his friend and pupil Taneyev that the real inspiration for the work was Beethoven's Fifth Symphony, and certainly Tchaikovsky's Fourth generates the same mood of fateful combat culminating in triumph. The composer allowed the symphony into the world without specific hints as to its deeper significance, but to Nadezhda von Meck he wrote an extended explanation of the secret program.

> The introduction contains the germ, the central idea . . . this is Fate, the inevitable force that thwarts our striving for happiness, that jealously watches to see that felicity and peace shall not be complete . . . that hangs over the head like the sword of Damocles and constantly, unswervingly poisons the soul. It is invincible . . . one must submit to it and take refuge in futile longings . . . Would it not be better to turn away from reality and immerse oneself in dreams? But no! They were only dreams, and Fate awakens us harshly (again the opening motive—proclaimed fiercely, though also solemnly, by the horns and bassoons). And thus all life is an incessant shifting between grim truth and fleeting visions of joy. There is no haven. We are buffeted by the waves until the sea swallows us. That, approximately, is the program of the first movement.
>
> The second movement expresses another phase of longing. This is the melancholy feeling that suffuses you toward evening when you are sitting alone, weary from work. You have taken a book, but it has fallen from your hands. A host of memories appears. And you are sad because so much is already past . . .
>
> No definite sensations are expressed in the third movement. It is a capricious arabesque—apparitions that flit through the imagination when one has begun to drink a little wine and is beginning to experience the first phase of intoxication. The soul is neither happy nor sad. You are not thinking of anything in particular . . .
>
> The finale. If you cannot discover reasons for happiness in yourself, look at others. Get out among the people. Look what a good time they have simply surrendering themselves to joy . . . You scarcely have had a chance to forget yourself when indefatigable Fate reappears to you. But those around you pay no attention. They do not even turn around, do not even look at you, do not notice that you are alone and sad . . . Take happiness from their joys. Life is bearable after all.
>
> I can tell you nothing more, dear friend . . . My description is naturally neither clear nor satisfactory. But that is the peculiarity of instrumental music—it cannot be analyzed.

Tchaikovsky often thought of a program or significance when writing orchestral music, but in his abstract pieces he preferred to let the music speak for itself; the program may be in the composer's mind during the creation of the work, but it need not bother the audience while listening. Certainly the strength of the Fourth projects Tchaikovsky's musical ideas even without the explanation sent to his "beloved friend," the one who really made the symphony possible.

—Steven Ledbetter

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Malcolm Frager



Pianist Malcolm Frager divides his time between Europe and the United States playing more than one hundred concerts each season. After his annual two-week master class at the Lucerne Festival in Switzerland this summer, Mr. Frager performs with orchestras in Germany, Switzerland, Belgium, Holland, France, Spain, Austria, and Israel, as well as in the United States with the New York Philharmonic and the orchestras of Minneapolis, St. Louis, Dallas, Honolulu, and San Antonio, among others. Recent seasons have included engagements with the Concertgebouw Orchestra, the Vienna, Warsaw, Prague, and Helsinki philharmonics, the Cleveland Orchestra, the Chicago Symphony, and the Philadelphia Orchestra. Since his first Tanglewood performance in 1963, Mr. Frager has appeared regularly with the Boston Symphony Orchestra in music of Prokofiev, Mozart, Beethoven, Schumann, Brahms, Weber, Mendelssohn, and Chopin. His most recent BSO performances were the Beethoven First Concerto with Klaus Tennstedt in August 1980 and the Beethoven Fourth Concerto with Kurt Masur in August 1982. He has also been heard in recital at Tanglewood on numerous occasions.

Born in St. Louis in 1935, Malcolm Frager began studying the piano when he was four, gave his first recital at six, and made his orchestral debut at age ten, performing the Mozart G major concerto, K.453. At fourteen he went to New York to continue his studies with Carl Friedberg, a pupil of Clara Schumann. Mr. Frager is a *magna cum laude* graduate of Columbia University, where he majored in languages; his fluency in several languages has been an asset to him on his international tours. Winning first prize in both the Edgar M. Leventritt Competition in New York and the Queen Elisabeth of Belgium International Piano Competition in Brussels during the 1959-60 season launched his career; he is the only pianist ever to have won both prizes. In 1967, Mr. Frager discovered the manuscript of the original orchestration of the Schumann A minor concerto, and he hopes one day to publish it. He is also the first pianist to have performed the original version of the Tchaikovsky B-flat minor concerto since the beginning of the century. Mr. Frager may be heard on Angel, London, New World, RCA, and Telarc records. His most recent album, issued by Telarc, is a digital recording of music by Chopin.

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Yo-Yo Ma



Cellist Yo-Yo Ma gave his first public recital at the age of five. By the time he was nineteen, critics were comparing him to such masters of the cello as Mstislav Rostropovich and Pablo Casals. In 1978, Mr. Ma won the coveted Avery Fisher Prize, and he has since been acclaimed throughout the world. He has appeared with such major orchestras as the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Israel Philharmonic, London Symphony, and New York Philharmonic, among others, and he has performed with such eminent conductors as Claudio Abbado, Sergiu Comissiona, Herbert von Karajan, Lorin Maazel, Zubin Mehta, Seiji Ozawa, and André Previn. His national and international tours include solo recitals as well as chamber music appearances with such artists as Leonard Rose, Pinchas Zukerman, Gidon Kremer, Yehudi Menuhin, and, most recently, pianist Emanuel Ax. One of the most sought-after artists in the world, Yo-Yo Ma plays frequently in New York to sold-out houses. Performances of his favored Bach Suites for unaccompanied cello and the Suites for gamba and harpsichord with Kenneth Cooper in a series of recitals at Alice Tully Hall highlighted his 1981-82 season. In the spring of 1982 he was invited to perform with the London Symphony Orchestra at the newly opened Barbican Hall with Queen Elizabeth in attendance. During the 1982-83 season he toured Europe with the Los Angeles Philharmonic under Zubin Mehta, performing the Brahms Double Concerto with violinist Gidon Kremer. Other European tours have included appearances with the Amsterdam Concertgebouw, Berlin Philharmonic, London Philharmonia, and Stockholm Symphony, as well as a series of recitals in London, Munich, and Berlin performing the Bach Suites. This season Mr. Ma tours the Far East and gives performances with the Detroit Symphony, London Symphony, National Symphony, New York Philharmonic, Pittsburgh Symphony, Royal Philharmonic, and Toronto Symphony, among others. He also tours the United States for trio performances with Emanuel Ax and violinist Young-Uck Kim.

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Born in Paris in 1955 to Chinese parents, Mr. Ma began his cello studies with his father at age four. He later studied with Janos Scholz, and in 1962 he entered the Juilliard School and began his studies with Leonard Rose. A graduate of Harvard University, where he was artist-in-residence for three years, he lives with his wife Jill and his son Nicholas in Winchester, Massachusetts. Mr. Ma's instrument is a Montagnana from Venice dating from 1733. Mr. Ma made his Boston Symphony debut with the Dvořák Cello Concerto in B minor in February 1983 under Seiji Ozawa's direction, a performance repeated at Tanglewood last summer. He will join the orchestra during its European tour following the Tanglewood season for performances of the Dvořák concerto and Strauss's *Don Quixote*, and he returns to Symphony Hall for two weeks of performances this fall.

Michael Tilson Thomas



Born and trained in America, Michael Tilson Thomas has an international career as a conductor and pianist. He regularly conducts such major United States orchestras as the Chicago, Boston, Pittsburgh, and San Francisco symphonies, in addition to his position as a principal guest conductor of the Los Angeles Philharmonic. In Europe he conducts the Philharmonia and English Chamber Orchestra in London, the Vienna Symphony, the Berlin Philharmonic, and Amsterdam's Concertgebouw, as well as the Israel Philharmonic. Born in Los Angeles, Mr. Tilson Thomas is the third generation of his family to have followed theatrical and artistic careers. His grandparents, Boris and Bessie Thomashevsky, were founders of the Yiddish theater in America and were its principal stars. His father, Ted Thomas, was a member of the Mercury Theatre Company before moving to Los Angeles, where he worked in films and television. His mother, Roberta Thomas, was the head of research for Columbia Pictures.

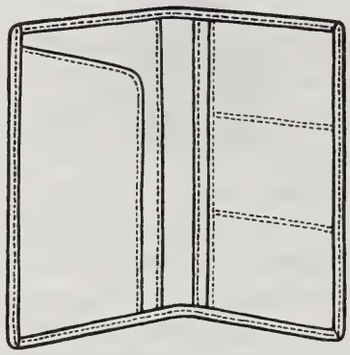
Mr. Tilson Thomas started playing the piano at age five. A *summa cum laude* graduate of the University of Southern California, he studied conducting and composition with Ingolf Dahl and piano with John Crown. During his sophomore year he was appointed conductor of the Young Musicians Foundation Orchestra of Los Angeles, a post he was to hold for four years. During this period he was also assistant conductor and musical assistant at Bayreuth. In 1969, a year after winning the Koussevitzky Prize as a Conducting Fellow at the Berkshire Music Center at Tanglewood, Mr. Tilson Thomas was appointed assistant conductor of the Boston Symphony Orchestra. After less than a month, he won national renown when he suddenly replaced the orchestra's ailing music director, William Steinberg, midway through a concert at Lincoln Center. He directed the Boston Symphony Orchestra in thirty-seven more concerts that season and was appointed its associate conductor. He remained with the Boston Symphony until 1974, concurrently holding the title of music director of the Buffalo Philharmonic from 1971 to 1979. For six seasons, from 1971 to 1977, he directed the nationally televised Young People's Concerts of the New York Philharmonic. In opera, Mr. Tilson

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Thomas conducted the American premiere of the complete *Lulu* by Alban Berg at Santa Fe Opera in 1979. The following summer he conducted a new production of Wagner's *Der fliegende Holländer* at the Orange Festival in France, and in the spring of 1981 he made his New York City Opera debut with Janáček's *The Cunning Little Vixen*. In May 1984 he made his Houston Grand Opera debut leading a new production of Beethoven's *Fidelio* with Hildegard Behrens.

Now an exclusive CBS recording artist, Mr. Tilson Thomas's recordings on that label and others have earned numerous Grammy nominations and international awards. His highly acclaimed recordings of Beethoven, Tchaikovsky, Debussy, and Stravinsky, along with his pioneering work with the music of Charles Ives, Carl Ruggles, John Cage, Steve Reich, and George Gershwin, illustrate both his artistry and versatility. Aside from his abilities as a conductor, Mr. Tilson Thomas is also recognized as a dynamic teacher. As artistic director of the Los Angeles Philharmonic Institute, he has the rare opportunity of exercising these dual roles. In 1983-84 he delivered his second series of music lecture/demonstrations at Carnegie Hall. Mr. Tilson Thomas's Tanglewood concerts this summer are his first appearances here since 1974. He led two programs with the Boston Symphony at Symphony Hall this past December.

Ilana Vered



Pianist Ilana Vered has won a large international following through her appearances with the New York Philharmonic, Boston Symphony, Cleveland Orchestra, Pittsburgh Symphony, Los Angeles Philharmonic, San Francisco Symphony, Baltimore Symphony, Buffalo Philharmonic, Seattle Symphony, Minnesota Orchestra, London Symphony, London Philharmonic, Royal Philharmonic, Concertgebouw Orchestra of Amsterdam, Munich Philharmonic, L'Orchestre de la Suisse Romande, and Israel Philharmonic. Her annual tours have taken her to virtually every important concert hall on four continents, and she has appeared as a recitalist and soloist on such major series as the Celebrity Series at the Dorothy Chandler Pavilion of the Los Angeles Music Center, as well as at the Mostly Mozart Festival in New York, the Caramoor Festival, and the Meadow Brook Festival. Ms. Vered is also a chamber music player and has explored some of the lesser-known regions of the keyboard repertoire, performing works, for example, of Moszkowski and Ben-Haim. She has made numerous recordings for the London, Connoisseur Society, and Desto labels. After a summer tour of Japan and performances at the Hollywood Bowl, Ms. Vered embarked on her 1983-84 season, highlighted by appearances with the London Philharmonic, Baltimore Symphony, San Francisco Concert Orchestra, the Radio Orchestra of Basel, Switzerland, and a recital in Palm Springs, in addition to several New York performances, among them a recital at the 92nd Street "Y" and concerts with the St. Luke's Chamber Ensemble at Abraham Goodman House and Lehman College. During the summer of 1982, Ms. Vered appeared with the Philadelphia Orchestra at Robin Hood Dell, as well as with the Seattle Symphony and at the Caramoor and Carmel Bach festivals. In addition to performances with the San Francisco Symphony and a joint recital with cellist Lynn Harrell in Los Angeles, her 1982-83 season included recitals in Seattle and Denver and appearances with the Modesto and Stockton symphonies.

Ilana Vered is of Polish-Russian descent and the daughter of musicians. Her pianist mother and her violinist father emigrated to Israel and taught music in Tel-Aviv, where Ilana was born. She first demonstrated her musical gifts

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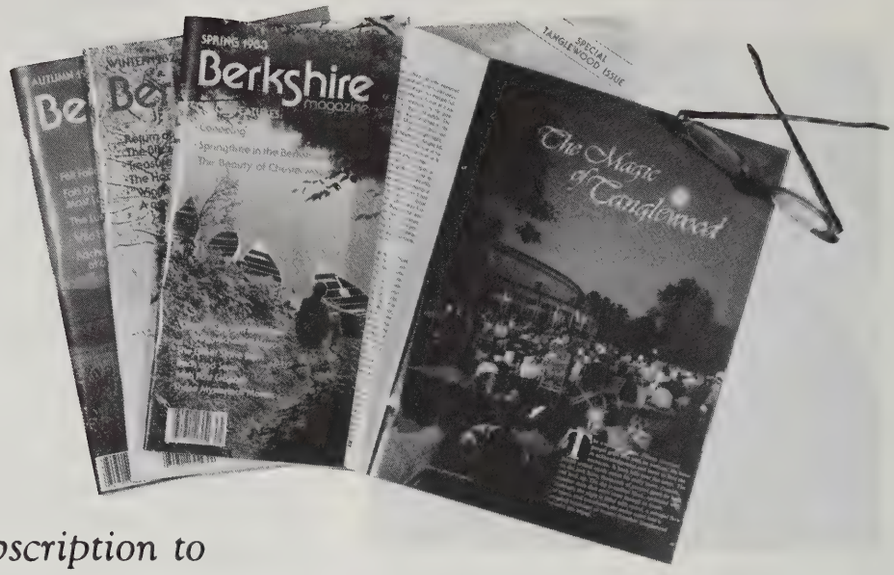
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at age three when, evidently annoyed by a pupil's performance of a Haydn sonata, she sat down and played it perfectly—from memory! Reared as a child prodigy, she performed numerous recitals and concerts throughout her native country and at age thirteen was sent to Paris to study on a grant from the Israeli government. After graduating from the Paris Conservatoire at fifteen with first prize, she went first to Brazil and then to the United States to continue her studies at the Juilliard School under Rosina Lhevinne. In 1969 she won a grant from the Martha Baird Rockefeller Foundation for a European tour and a recital at Alice Tully Hall. As a result of her European performances, she was offered a contract with London records and was also discovered by Leopold Stokowski, who invited her to perform the Rhapsody on a Theme by Paganini for the Rachmaninoff Centennial Concert at Royal Albert Hall in London. Her recording of that work released after the concert catapulted her to international attention. Ms. Vered has made two previous appearances with the Boston Symphony Orchestra: in Liszt's *Hexaméron* for six pianos and orchestra under Michael Tilson Thomas on a Symphony Hall "Spectrum" program in October 1971, and performing music of Schubert and Chopin in January and February 1975 again under Mr. Tilson Thomas's direction.

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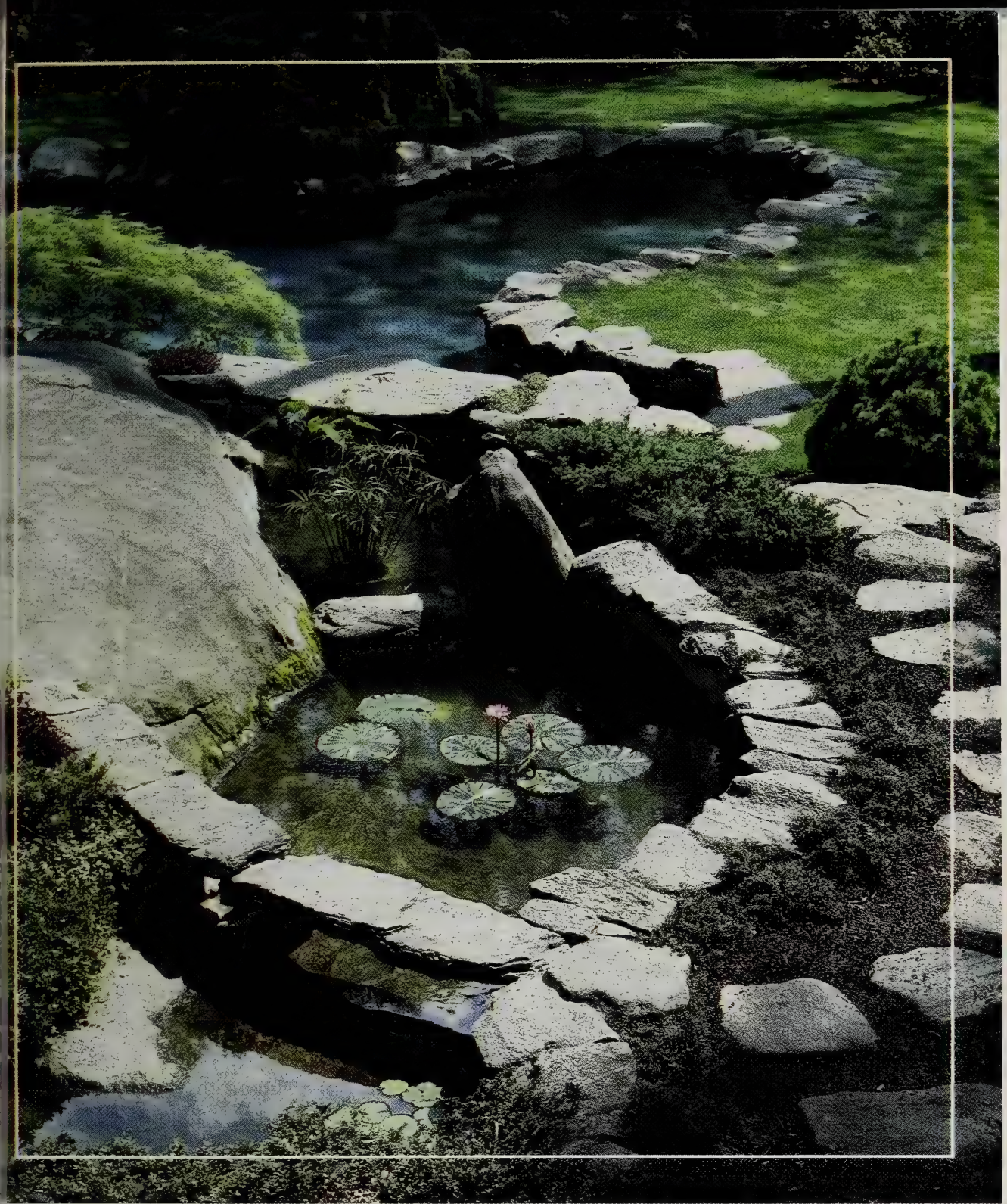
The Seranak Supper Club



The Seranak Supper Club provides an elegant setting for dining and relaxing at Tanglewood while helping the Boston Symphony Orchestra at the same time. In return for a tax-deductible contribution of $600 to the Friends of Music at Tanglewood, donors may dine at the Supper Club before the concerts on Friday and Saturday evenings throughout the Tanglewood season. The evening begins with cocktails on the terrace, where guests enjoy a spectacular view of the Stockbridge Bowl. The gourmet menu features the best in continental cuisine prepared by Chef Charles Voos.

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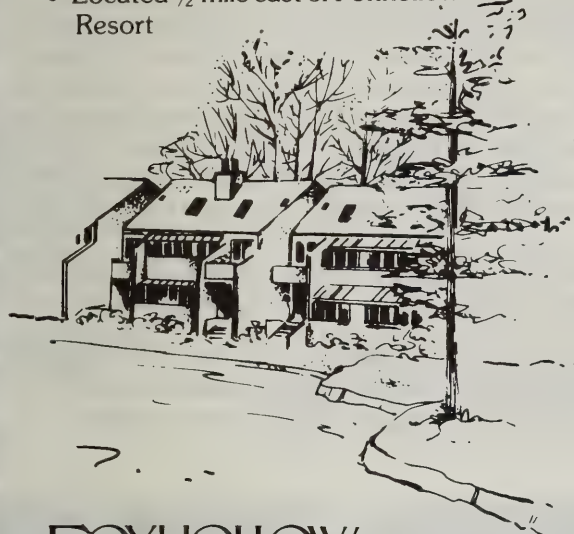
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The fascinating Talks and Walks series, which grows more popular each year, **is available to all Friends.** These informal talks feature a member of the Boston Symphony or guest artist and are followed by a guided tour of the Tanglewood grounds. Reservations can be made through the Friends' Office.

The Boston Symphony Orchestra's newsletter, *BSO,* will keep Friends informed of all Symphony activities throughout the year.

Family membership provides the benefits described above for member, spouse, and all children 21 years of age and under.

Contributors of $100

Same privileges as for Family membership; in addition, donors will receive an **advance Tanglewood concert schedule and ticket application** in the early spring, prior to sale to the general public.



Contributors of $150	Same privileges as above; in addition, donors may enjoy **the Tanglewood Tent,** a pleasant gathering place where bar service is provided and picnic space is available on concert days. Call the Friends' Office for box supper orders and reservations.
Contributors of $200	Same privileges as above; in addition, donors may use **special parking areas** located at the Hawthorne Street entrance or the West Street entrance for BSO and BMC events.

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Please make checks payable to the Berkshire Music Center and mail to the Friends' Office, Tanglewood, Lenox, MA 01240. For further information, please contact Josiah Stevenson in the Friends' Office at Tanglewood, or call (413) 637-1600.

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There are various opportunities to support Tanglewood and the training of young, talented musicians at the Berkshire Music Center. For your generous participation in these efforts you will receive the privileges described below. Donors interested in the Fellowship Program should contact BSO Director of Development Josiah Stevenson at Symphony Hall, Boston, (617) 266-1492.

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$2,250 Annual Fellowship

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Reservations must be prepaid and cannot be accepted by phone. Seating will be determined in the order reservations are received. Special seating requests will be accommodated to the extent possible. **Because seating in the tent is limited, we urge you to reserve now.** Please call the Friends' Office with any cancellations so that those on a waiting list can be accommodated.

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An Adventure for Youth at Tanglewood

The Boston Symphony Orchestra's DAYS IN THE ARTS (DARTS) program makes a positive impact on hundreds of urban and suburban youngsters who spend a week at Tanglewood totally involved in the arts. The natural beauty and artistic stimulation of Tanglewood and the Berkshires, coupled with daily arts and recreational activities, offer these young people an incomparable experience.

Currently in its seventeenth year, DARTS enables fifth and sixth graders from the Boston Public Schools and other greater-Boston schools the opportunity to enjoy many activities with their peers from different social and economic backgrounds. Together they share a sense of discovery about the ways in which the arts can enrich life.

The youngsters attend rehearsals and concerts at Tanglewood, and they are introduced to dance, drama, and the visual arts at a variety of the area's illustrious cultural institutions, such as Jacob's Pillow, the Clark Art Institute, Chesterwood, the Rockwell Museum, the Berkshire Theatre Festival, Williamstown Theatre, Shakespeare & Company, and the Berkshire Ballet. Time is also provided for recreational activities such as swimming in the Tanglewood lake, a vigorous game of softball, or a quiet moment watching a spectacular sunset over the Berkshire hills.

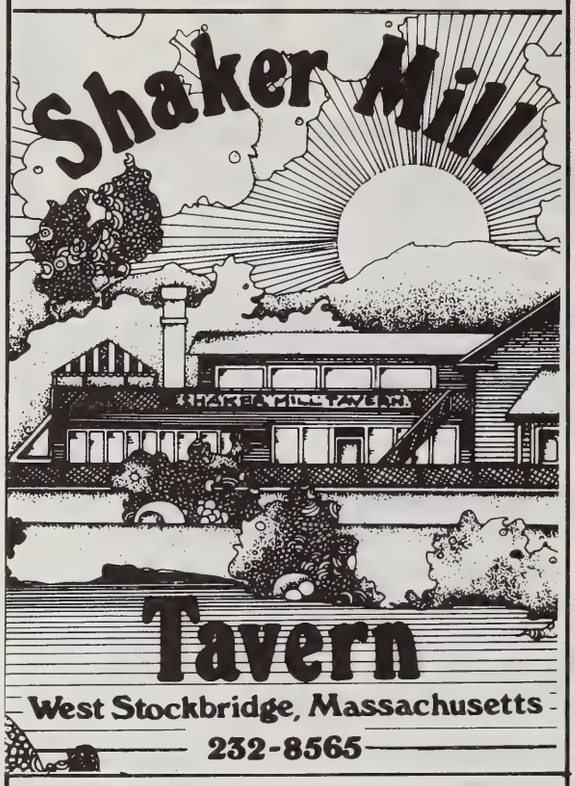
DAYS IN THE ARTS might just be the spark some child needs to become a supporter of the arts, or even a performing artist of the future.



The DARTS program gratefully acknowledges the following contributors: The Marilyn Brachman Hoffman Endowment, members of the Council and Junior Council of the Boston Symphony Orchestra, the City of Boston, Arthur D. Little, Inc., Mutual Bank for Savings, Parker Brothers, Polaroid Foundation, and Stride-Rite Charitable Foundation. In addition, the following have contributed under the auspices of the Associated Grantmakers of Massachusetts: Cox Charitable Foundation, NEBS Foundation, Theodore Edson Parker Foundation, Raytheon Company, Stevens Foundation, and the Charles Irwin Travelli Fund.

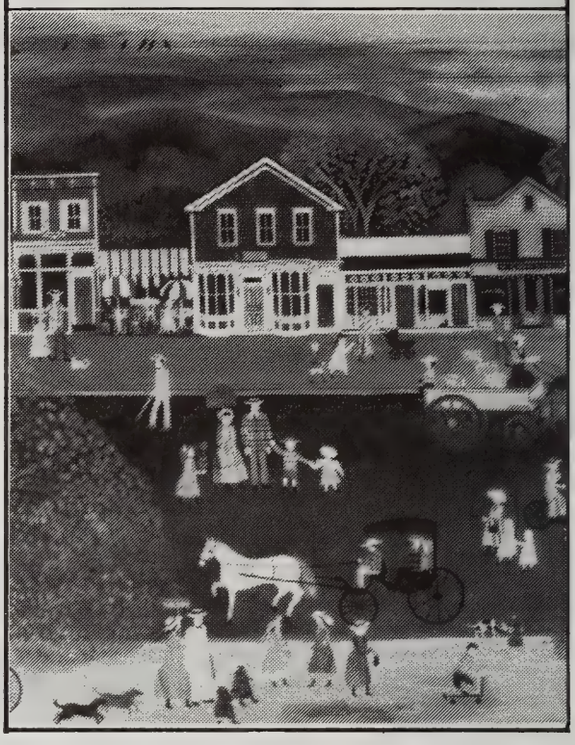
For further information, please contact the Youth Activities Office, Boston Symphony Orchestra, Symphony Hall, Boston MA 02115.

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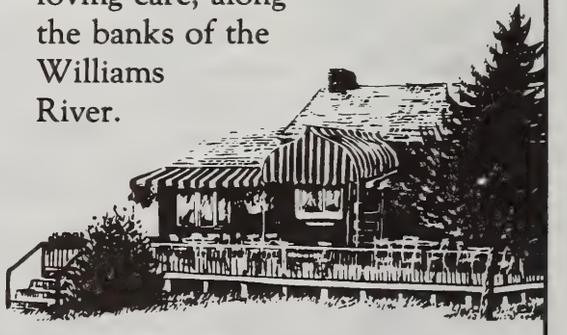
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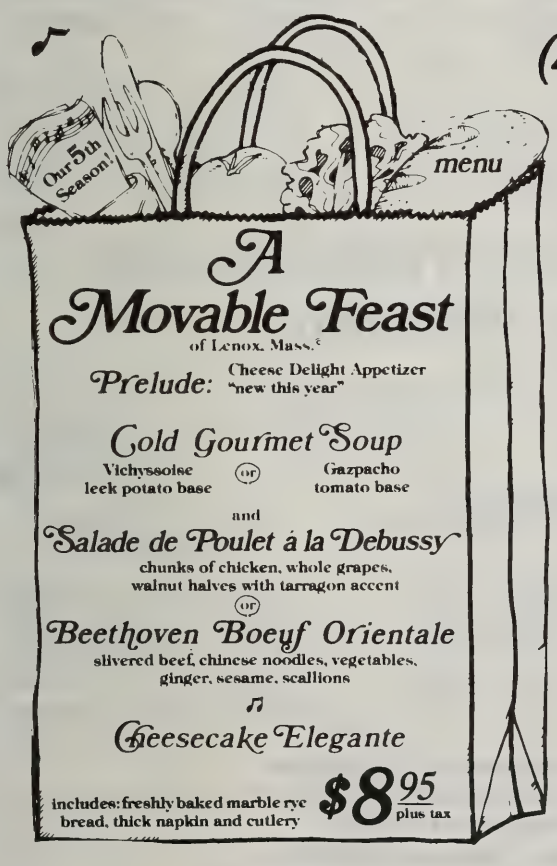
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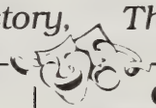


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Scherzo à la russe

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Rhapsody on a Theme of Paganini

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Saturday, 18 August at 8:30

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Thursday, 23 August at 8:30
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JOHN STEELE RITTER, piano

Music of Mozart, Moscheles, Franck, and Bazzini

Friday, 24 August at 7
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Friday, 24 August at 9

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Saturday, 25 August at 8:30

THE CLEVELAND ORCHESTRA
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Men and Mountains

LALO
Symphonie espagnole

DVOŘÁK
Symphony No. 8

Sunday, 26 August at 2:30

THE CLEVELAND ORCHESTRA
CHRISTOPH VON DOHNÁNYI, conductor
JEAN-PIERRE RAMPAL, flute

MOZART
Overture to *The Magic Flute*
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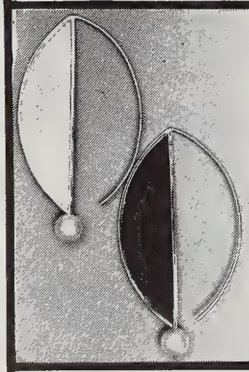
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Monday, 2 July at 8:30 p.m.
Berkshire Music Center Orchestra
Seiji Ozawa and
Conducting Fellows conducting
Program to include
Brahms Symphony No. 1

Saturday, 7 July at 2:30 p.m.
Chamber Music—Young Artists

Sunday, 8 July at 10 a.m.
Chamber Music—Fellows

Sunday, 8 July at 8:30 p.m.
Vocal Recital—Fellows

Monday, 9 July at 8:30 p.m.
Young Artists Orchestra
Victor Yampolsky conducting
Program to include
Tchaikovsky *Romeo and Juliet*
Beethoven Symphony No. 7

Wednesday, 11 July at 8:30 p.m.
Berkshire Music Center Orchestra
Kurt Masur and
Conducting Fellows conducting
Program to include
Mahler Symphony No. 1

Saturday, 14 July at 2:30 p.m.
Chamber Music—Young Artists

Sunday, 15 July at 10 a.m.
Chamber Music—Fellows

Sunday, 15 July at 8:30 p.m.
Chamber Music—Fellows

Tuesday, 17 July at 8:30 p.m.
Chamber Music—Fellows

Wednesday, 18 July at 8:30 p.m.
Berkshire Music Center Orchestra
Program and conductors to be announced

Saturday, 21 July at 2:30 p.m.
Young Artists Orchestra
Victor Yampolsky conducting
Fauré *Pelléas et Mélisande* Suite
Sibelius Symphony No. 3
Stravinsky *Firebird* Suite (1945)

Sunday, 22 July at 10 a.m.
Chamber Music—Fellows

Sunday, 22 July at 8:30 p.m.
Vocal Recital—Fellows

Monday, 23 July at 8:30 p.m.
Chamber Music—Young Artists

Tuesday, 24 July at 8:30 p.m.
Vocal Recital—Fellows

Wednesday, 25 July at 8:30 p.m.
Chamber Music—Fellows

Thursday, 26 July through
Wednesday, 1 August
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Thursday, 26 July
—Concert I at 8:30 p.m.*
Saturday, 28 July
—Festival Preview at 1:30 p.m.
(Tanglewood Tent)
—Concert II at 2:30 p.m.
Sunday, 29 July at 2:30 p.m.
—Concert III: Boston Symphony
Orchestra, Edo de Waart
conducting*
Sunday, 29 July at 8:30 p.m.
—Concert IV
Monday, 30 July at 8:30 p.m.
—Concert V
Tuesday, 31 July at 8:30 p.m.
—Concert VI
Wednesday, 1 August at 8:30 p.m.
—Concert VII

Sunday, 29 July at 10 a.m.
Chamber Music—Fellows

Saturday, 4 August at 2:30 p.m.
Young Artists Orchestra and Chorus
Leonard Atherton and
Joseph Silverstein conducting
Program to include
Vaughan Williams *Five Mystical Songs*
Rimsky-Korsakov *Sheherazade*

Sunday, 5 August at 10 a.m.
Chamber Music—Fellows

Sunday, 5 August at 8:30 p.m.
Chamber Music—Young Artists

Monday, 6 August at 8:30 p.m.
Vocal Recital—Fellows

Tuesday, 7 August at 8:30 p.m.
Chamber Music—Young Artists

Wednesday, 8 August at 8:30 p.m.
Berkshire Music Center Orchestra
Gustav Meier and
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Stravinsky *Scherzo à la russe*
Haydn Symphony No. 104
Brahms Symphony No. 2

Sunday, 12 August at 10 a.m.
Chamber Music—Fellows

Sunday, 12 August at 8:30 p.m.
Chamber Music—Young Artists

Monday, 13 August at 8:30 p.m.
Chamber Music—Fellows

Tuesday, 14 August
TANGLEWOOD ON PARADE
(Afternoon events beginning at 2:30, followed by gala orchestra concert at 9 featuring the Berkshire Music Center and Young Artists orchestras and the Boston Symphony Orchestra)*

Wednesday, 15 August at 8:30 p.m.
Vocal Recital—Fellows

Saturday, 18 August at 2:30 p.m.
Young Artists Orchestra
Jahja Ling conducting
Berkshire Music Center Orchestra
Conducting Fellows conducting
Program to be announced

Sunday, 19 August at 10 a.m.
Chamber Music—Fellows



Schedule subject to change.

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Except where noted, admission is by a $5 donation for chamber music and vocal concerts, and by a $6 donation for orchestra concerts. Members of the Friends of Music at Tanglewood are admitted to all Berkshire Music Center events without charge.

*Berkshire Festival ticket required

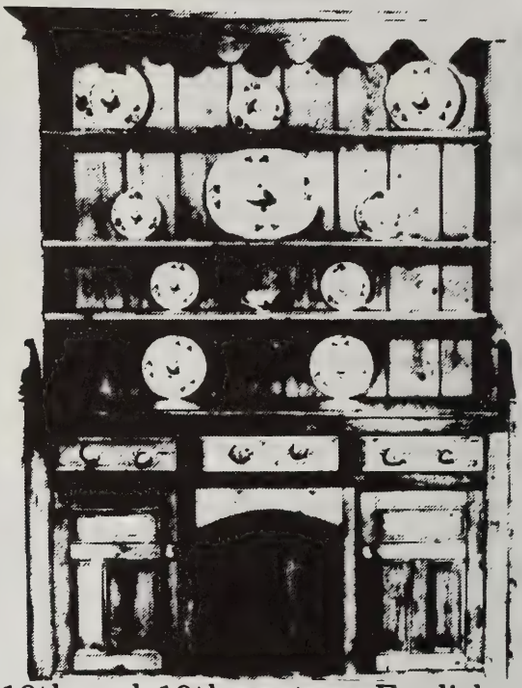
Programs designated "Fellows" events are performed by members of the Berkshire Music Center's Fellowship Program for advanced young performers 18 years of age and older. The Berkshire Music Center Orchestra is comprised of members of the Fellowship Program.

Programs designated "Young Artists" events are performed by members of the Boston University Tanglewood Institute's Young Artists Instrumental and Vocal Programs for high-school age musicians.

"Tanglewood on Parade" is a day-long series of concert performances and other events highlighting the entire spectrum of Tanglewood performance activities, including the Berkshire Music Center Fellowship Program, the Boston University Tanglewood Institute's Young Artists Programs, and the Boston Symphony Orchestra itself. "Tanglewood on Parade" is presented as a benefit for the Berkshire Music Center and concludes with a gala concert at 9:00 p.m. featuring the Boston Symphony Orchestra, the Berkshire Music Center Orchestra, the Young Artists Orchestra, and conductors including Seiji Ozawa and Gunther Schuller. Berkshire Festival tickets are required and are available at the Tanglewood box office.

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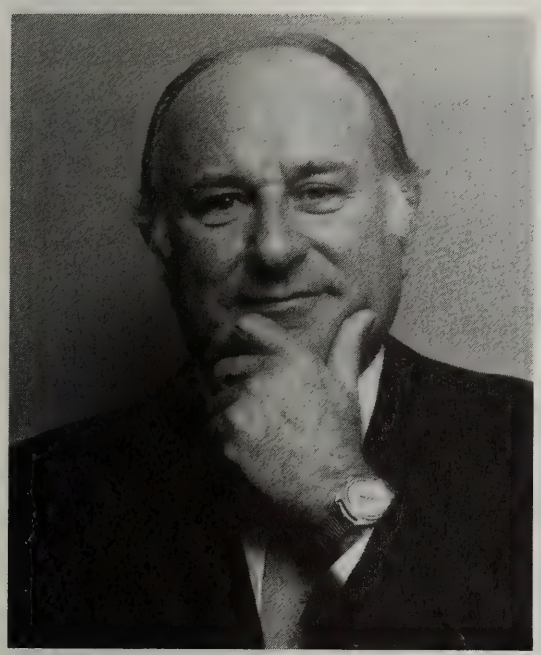
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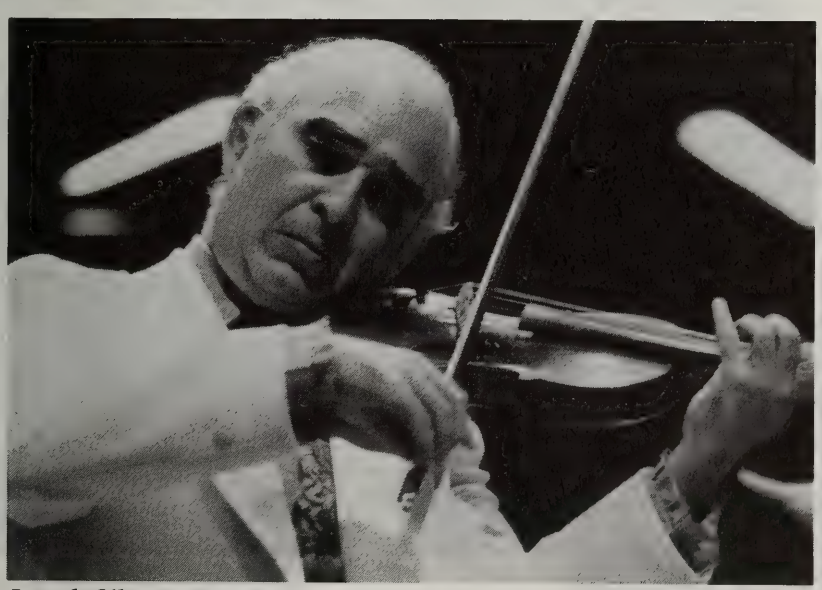
Three members of the Boston Symphony Orchestra will be leaving after the 1984 Tanglewood season. Clarinetist Pasquale Cardillo, who is also principal clarinet of the Boston Pops, has been a valued member of the orchestra since 1939 and is retiring after forty-five years of service. Also retiring is Victor Alpert, a librarian with the orchestra since 1953 and principal librarian since 1957, a familiar figure often seen placing the conductor's score and musicians' parts onstage before concerts and removing them after the performance. Violinist Joseph Silverstein, who joined the orchestra in 1955, became concertmaster in 1962, and was named assistant conductor in 1971, leaves the orchestra this year to take up full-time duty as music director of the Utah Symphony Orchestra. To each of them we extend our warmest gratitude and best wishes.



Pasquale Cardillo



Victor Alpert



Joseph Silverstein

A Tribute to Joseph Silverstein

In a recent article in *The New Yorker,* André Previn said of Joseph Silverstein: "He is the world's greatest concertmaster. That's not an opinion, that's a fact." From the day he joined the violin section of the Boston Symphony Orchestra twenty-nine years ago, and since his appointment as concertmaster, Joe Silverstein has indeed been an instructor, a leader, and a musician of world renown. He has also served the orchestra as assistant conductor; as the guiding spirit and a founding member of the Boston Symphony Chamber Players; as the indefatigable chairman of the faculty at the Berkshire Music Center. And beyond his artistry with the BSO, Joe has enriched the life of Boston's musical community through his teaching, and through his frequent appearances as soloist and conductor with numerous other organizations. He is the BSO's man for all seasons.

Thomas W. Morris
General Manager



In rehearsal with Erich Leinsdorf at Tanglewood



With the Boston Symphony Chamber Players in 1983



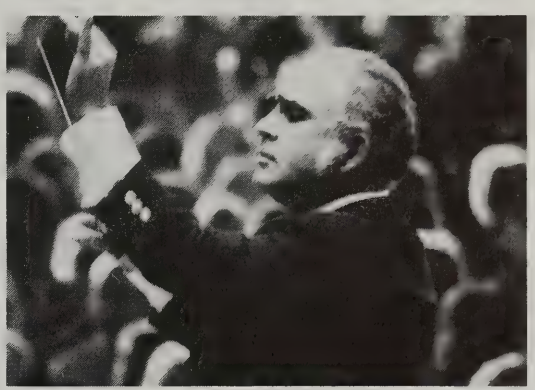
With Seiji Ozawa after the final concert of the 1983-84 subscription season



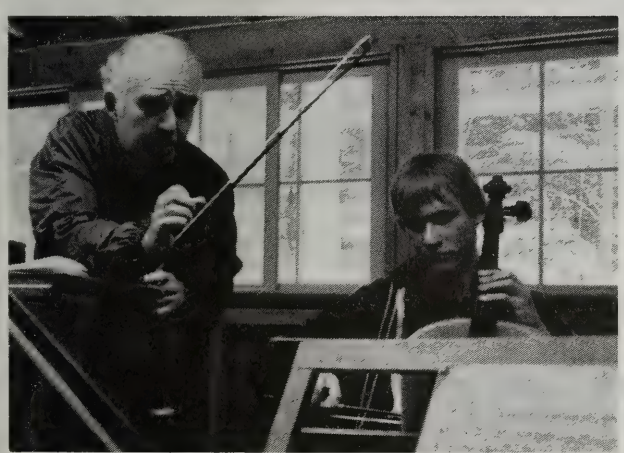
During the BSO's trip to China, March 1979



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Sir Colin Davis, Principal Guest Conductor
Joseph Silverstein, Assistant Conductor

Saturday, 18 August at 8:30

MICHAEL TILSON THOMAS conducting

BEETHOVEN — Symphony No. 6 in F, Opus 68, *Pastoral*

Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
Scene at the brook. Andante molto mosso
Cheerful gathering of the country folk. Allegro—
Thunderstorm. Allegro—
Shepherd's song. Happy, grateful feelings after the storm. Allegretto

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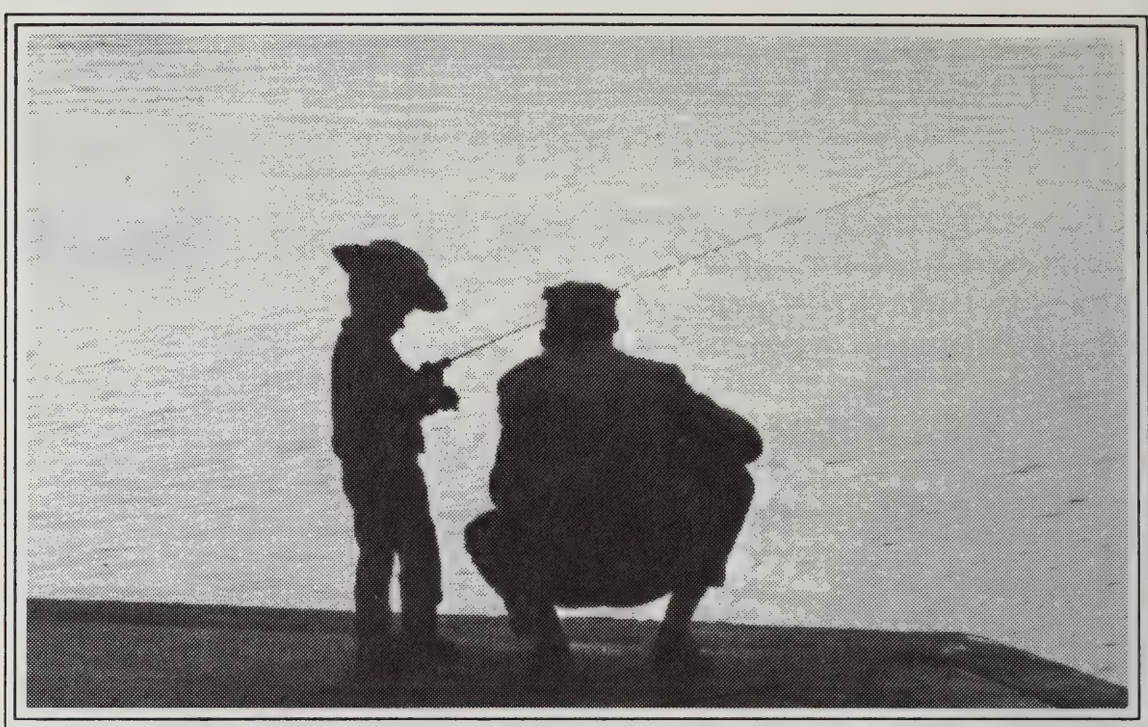
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Pavane of the Sleeping Beauty
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NOTES

Ludwig van Beethoven
Symphony No. 6 in F, Opus 68, *Pastoral*

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna, Austria, on 26 March 1827. He composed the bulk of this symphony during the fall of 1807 and early part of 1808 (a few sketches go back as far as 1803); he had sold the symphony to the publisher Breitkopf & Härtel by September 1808. The Sixth Symphony was first performed in a concert consisting of new compositions by Beethoven—it included the premieres of the Fifth and Sixth symphonies, the Fourth Piano Concerto, the Choral Fantasy, and several movements from the Mass in C—on 22 December 1808 at the Theater-an-der-Wien in Vienna. The first American performance took place in Philadelphia on 26 November 1829 at a concert of the Musical Fund Society, Charles Hupfeld conducting. The symphony is scored for two flutes and piccolo, pairs of oboes, clarinets, bassoons, horns, trumpets, and trombones, plus timpani and strings.

The delight that Beethoven took in the world of nature is attested by countless stories from many periods of his life. When in Vienna he never failed to take his daily walk around the ramparts (which would then have afforded a much more rural view than the same walk does today), and during his summers spent outside of town he would be out-of-doors most of the day. The notion of treating the natural world in music seems to have occurred to him as early as 1803, when he wrote down in one of his sketchbooks a musical fragment in 12/8 time (the same meter used in the *Pastoral* Symphony for the "Scene at the brook") with a note: "Murmur of the brook." Underneath the sketch he added, "The more water the deeper the tone." Other musical ideas later to end up in the Sixth Symphony appear in Beethoven's sketchbooks sporadically in 1804 and during the winter of 1806-07, when he worked out much of the thematic material for all the movements but the second. But it wasn't until the fall of 1807 and the spring of 1808 that he concentrated seriously on the elaboration of those sketches into a finished work; the piece was apparently finished by the summer of 1808, since on 14 September he reached an agreement with the publisher Breitkopf & Härtel for the sale of this symphony along with four other major works.

One thing that aroused extended discussion of the new symphony—a discussion that lasted for decades—was the fact that Beethoven provided each movement of the work with a program, or literary guide to its meaning. His titles are really brief images, just enough to suggest a specific setting:

I. Awakening of happy feelings upon reaching the countryside.
II. Scene at the brook.
III. Cheerful gathering of the country folk.
IV. Thunderstorm.
V. Shepherd's song. Happy, grateful feelings after the storm.

But much more important for an understanding of Beethoven's view than the headings of the individual movements is the overall heading that Beethoven caused to be printed in the program of the first performance: "Pastoral Symphony, more an expression of feeling than painting." He never intended, then, that the symphony be considered an attempt to represent events in the real world, an objective narrative, in musical guise. Rather, this symphony provided yet



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again what all of his symphonies had offered: subjective moods and impressions captured in harmony, melody, color, and the structured passage of time.

Beethoven's sketchbooks reveal that he was working on his Fifth and Sixth symphonies at the same time; they were finished virtually together, given consecutive opus numbers (67 and 68), and premiered on the same concert (where they were actually reversed in numbering—the *Pastoral* Symphony, given first on the program, was identified as "No. 5"). Yet no two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. Nothing shows more clearly the range of Beethoven's work than these two masterpieces, twins in their gestation, but not identical—rather, fraternal twins of strongly differentiated characters. Popular biographies of Beethoven tend to emphasize the heaven-storming, heroic works of the middle period—the *Eroica* and the Fifth symphonies, the *Egmont* Overture, the *Emperor* Concerto, the *Razumovsky* string quartets, the *Waldstein* and *Appassionata* sonatas—at the expense of other aspects of his art. On the other hand, some critics of a "neo-classical" orientation claim to find the even-numbered symphonies including the *Pastoral* to be more successful than the overtly dramatic works. Both views are equally one-sided and give a blinkered representation of Beethoven—his art embraces both elements and more, as is clear from the intertwining conception and composition of the Fifth and Sixth symphonies.

Even in works of such contrasting character, Beethoven's concern for balance and for carefully articulated musical architecture remains evident, though the

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means by which he achieves these ends are quite different. The Fifth Symphony deals in harmonic tensions—dissonant diminished-seventh and augmented-sixth chords that color the mood almost throughout. The harmonic character of the Sixth Symphony is altogether more relaxed. Beethoven builds his extensive musical plan on the very simplest harmonies, on the chord relations that harmony students learn in the first few days of the course—tonic, dominant, and subdominant. The symphony revels in major triads from the very beginning, and the diminished-seventh chord is withheld until the thunderstorm of the fourth movement. As in the Fifth Symphony, the melodic material of the first movement is derived from the very beginning of the work, but rather than piling up in urgent search of a climactic goal, the thematic motives that arise from the opening measures of the *Pastoral* Symphony—there are at least four of them—are repeated often in a leisurely way that implies no hurry to get anywhere. Still, for all the apparent ease of passage, our course through the first movement is perfectly balanced with slow swings from tonic to dominant and back or lengthy phrases reiterating a single chord, then jumping to another, rather distant chord for more repetition. The fact that all this sheer repetition does not lead to fatigue or exasperation on the listener's part is tribute to Beethoven's carefully planned and varied orchestral color and textures. Indeed, George Grove remarked in his study of this symphony that Beethoven "is steeped in Nature itself; and when the sameness of fields, woods, and streams can be distasteful, then will the Pastoral Symphony weary its hearers."

One idea that does not appear at the very beginning but grows in importance throughout is a little figure of repeated notes in triplets first heard as a punctuation in clarinets and bassoons. As the movement progresses, that triplet rhythm

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insinuates itself more and more into the musical fabric until, by the beginning of the recapitulation, it is running along in counterpoint to the themes heard at the outset, and just before the close of the movement, the solo clarinet takes off on triplet arpeggios in what is virtually a cadenza.

The second movement is richly but delicately scored, with two muted solo cellos providing a background murmur along with second violins and violas, while the first violins and the woodwinds embellish the melodic flow with a rich array of turns and trills. No one familiar with traditional means of musical expression in western music can fail to recognize the bucolic leisure of this Andante, even if Beethoven had never provided a title for the movement. The gentle running of water, bird song, soft breezes, and rustling leaves are all implicit in this music. At the same time, the richness of material is most satisfying; Beethoven is in no hurry to get through it, and his sense of architectural balance remains engaged. Even the one explicitly "programmatic" passage—the song of nightingale, quail, and cuckoo labeled as such in the flute, oboe, and clarinet just before the end of the movement—fits perfectly well as a purely musical passage (how many real birds sing in classical four-measure phrases?).

Only twice in Beethoven's symphonic writing did he link the movements of a symphony so that they would be performed without a break. It is significant that it happened in two symphonies composed almost simultaneously—the Fifth and the Sixth. In the Fifth Symphony, the scherzo is connected to the finale by an extended, harmonically tense passage demanding resolution in the bright C major of the closing movement. Much the same thing happens in the *Pastoral* Symphony, although the level of tension is not nearly so high, and the linking passage has grown to a full movement itself. But here again we see that the supposedly romantic, form-breaking elements of the *Pastoral* Symphony do not depend on the composer's program to make sense; there is no question about the tense musical link between movements in the Fifth Symphony, just as there should not be about the *Pastoral* if Beethoven's program were suddenly to disappear. The scherzo, a real dance movement in F major, is interrupted just at its last chord by a dramatic Allegro in F minor. The violence of that extended passage



gradually dies down and returns to the major mode for the final passage of rustic simplicity, a release from the tension of the Allegro whether or not one thinks of it as "grateful feelings after the storm."

All three movements are filled with felicitous touches. The dance has a delightfully quirky offbeat strain for solo oboe, with the occasional appearance of a bassoon accompaniment consisting of three notes; this is supposed to be an intentional caricature of a village band that Beethoven encountered at a tavern near Mödling. The storm is imaginatively and picturesquely scored, providing a veritable quarry of techniques that were mined by composers for decades. Berlioz spoke with the greatest admiration of Beethoven's orchestration here and helped himself to such devices as the thick, "stormy" sound produced by double basses running up a four-note fragment of the scale in the same time that the cellos run up a five-note fragment, so that they are together only on the very first note, and the remainder produces atmospheric dissonance. Beethoven withheld his big orchestral guns to this point. The trumpets had not played in the symphony until the middle of the third movement. Now trombones and timpani appear for the first time (the timpani, in fact, play *only* here), and the piccolo joins in at the height of the storm. As the storm ends, a *ranz des vaches* or Swiss herdsman's song introduces the final major key movement and the "hymn of thanksgiving." The *ranz des vaches,* a melody borrowed by Beethoven for this spot, unmistakably identifies the setting in the world of pastoral simplicity. Its use here was an afterthought on the composer's part, but it was a highly appropriate one, since the first theme of the movement proper (heard in the violins) is part of the same family group—an arpeggiation of the major triad in a different position. Thus, once more, an element that might be labeled "programmatic" can be seen to nestle snugly and fittingly into what Tovey has called "a perfect classical symphony."

—Steven Ledbetter

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Samuel Barber

Knoxville: Summer of 1915, Opus 24, for soprano and orchestra

Samuel Barber was born in West Chester, Pennsylvania, on 9 March 1910 and died in New York on 23 January 1981. He composed Knoxville: Summer of 1915 *in 1947 on a commission from Eleanor Steber. The score bears the dedication "In Memory of my Father." Serge Koussevitzky conducted the Boston Symphony Orchestra with Steber in the world premiere on 9 and 10 April 1948. Today's performance is the first by the BSO since the premiere performances. The text is an autobiographical fragment by James Agee, used as the prologue to his novel* A Death in the Family. *In addition to the soprano soloist, the score calls for flute (doubling piccolo), oboe (doubling English horn), clarinet, bassoon, two horns, trumpet, triangle, harp, and strings.*

One of the most striking features of Serge Koussevitzky's relationships with the composers he admired and performed over a period of years was the warm rapport that developed, the elderly conductor becoming an artistic father to many young composers. Samuel Barber was one who benefited greatly from Koussevitzky's interest. Barber wrote his first—very tentative—letter to the conductor on 16 December 1938:

> I have never sent you any scores because I have given my music to conductors whom I knew personally, also because I once read an interview in which you said that you could hardly take care of all American composers and that they must go to conductors in their own cities.

Koussevitzky was evidently taken with the music Barber sent, because he began scheduling performances soon after. By November 1940 he had introduced the Overture to *The School for Scandal* to Boston audiences, following that in April 1941 with the first *Essay for Orchestra* and at Tanglewood that August with the Violin Concerto (in which Ruth Posselt, wife of the BSO's long-time concertmaster Richard Burgin, was soloist). The *Essay* was such a success that the work was played twice at the April concert!

During the war years, Barber was but one of Koussy's "boys" whom the conductor continued to follow with great interest. When Barber was called up for military service, it may have been Koussevitzky's intervention that persuaded the young composer's commanding officers that Barber could better serve his country writing music than doing clerical work for Special Services. He was transferred to the Army Air Forces and encouraged to compose. The result was the *Commando March*, performed by the BSO under Koussevitzky in October 1943. Soon after, the Army Air Forces did something absolutely unprecedented, in peace or wartime: they commissioned a symphony! The honor of giving the premiere of Barber's Second Symphony *(Airborne)* naturally fell to Koussevitzky, and the BSO broadcast of the work in March 1944 was sent to American armed forces around the world. (Despite the wide and favorable publicity the work received, Barber himself was never entirely satisfied with it. He attempted a revision in 1947, but finally, in 1968, he withdrew the work from his catalogue entirely, went to his publisher, G. Schirmer, and cheerfully destroyed the score and the orchestral parts.)

Koussevitzky's next Barber premiere was also his last—and arguably the finest score that Samuel Barber ever wrote. The first hint of the work comes in a telegram from Barber to the conductor on 9 April 1947:

HAVE COMPLETED WORK FOR SOPRANO AND ORCHESTRA AND WOULD LOVE TO PLAY IT FOR YOU FROM PIANO SCORE THIS WEEK IF YOU EVER HAVE A MOMENT PLEASE WIRE ME CAPRICORN MT KISCO NY IF POSSIBLE FOR YOU AFFECTIONATE GREETINGS SAM BARBER.

Koussevitzky was delighted with his first encounter with the new piece. He apparently suggested that Barber approach Eleanor Steber for the premiere, with the idea that if she liked the work, she would commission it (though, of course, it was by this time completed). Two weeks later Barber wrote to Koussevitzky:

> Eleanor Steber is happy to commission "Knoxville: Summer of 1915" and I am glad, for I think she is the best possible choice. Of course, we both count on you to give the first performance!

After the premiere had been scheduled for the spring of 1948, Barber discovered that he had a conflicting commitment, since he was supposed to be in residence at the American Academy in Rome at precisely that time. In October 1947 he wrote to Olga Koussevitzky, who for years—even before her marriage to the conductor—had served as his secretary, asking her to see if it might not be possible to advance the date of the premiere:

> Will you be an angel and get out S[ergei] A[lexandrovitch]'s mysterious little book, which can break hearts or decide the fate of artists, dynasties, and poor composers?

Koussevitzky himself telegraphed his regret that the date could not be moved up. He offered the alternative of waiting until the fall of 1948; or, if Barber really wanted it performed earlier, of offering the score to another conductor. The composer rejected both options, and the performance went ahead as scheduled without him. But Barber wrote Koussevitzky a thank-you letter from Rome on 26 April:



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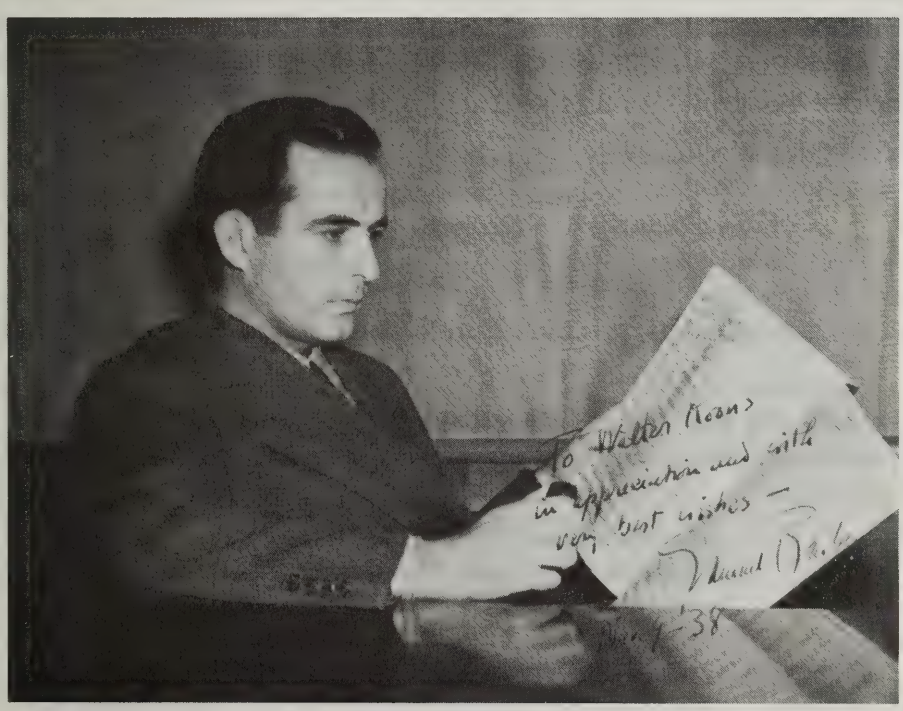
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How happy I was to have your kind cable and to know that you liked "Knoxville"; cables from Steber and Menotti told me what a wonderful performance and atmosphere you created. Now letters have come through with more details, and yesterday Menotti phoned me from London; I besieged him with questions about my work, made him talk for one hour and now I feel very au courant and he paid the bill! A thousand thanks from my heart for the interest you have taken in this work of mine; I am delighted.

But a note of sadness crept in when I read the announcement of your retirement after the next season. The brilliance and importance of the twenty-five years you have given to the Boston Symphony, and to America and its composers, are unequalled and not to be repeated. We are eternally your debtors. But knowing you as I have been privileged to, I cannot feel that you will remain inactive for more than *ten minutes* in 1949-50 and the years thereafter.

Barber's cheerful prediction of "years" of activity remaining to Koussevitzky in his retirement was not, unfortunately, to be fulfilled; the conductor died just before the beginning of the 1951 Tanglewood season and was buried here in Lenox, his spiritual home and the location of what he considered his most significant accomplishment, the Berkshire Music Center.

But Koussevitzky's legacy remained in the works of the young American composers he performed, of whom Samuel Barber was but one—and certainly not the least of these musical legacies is Barber's setting of James Agee's remarkable prose poem depicting a summer evening in the back yard with the whole family assembled, as seen through the eyes of a small child. The text appears, at first, to be simply the child's methodical cataloguing of all the people and things that



A 1938 photograph of Samuel Barber

form part of its life—a typically childlike way of establishing one's own place in the scheme of things (though in Agee's text, the language is richly evocative and anything but juvenile). The child is the poet's persona, represented in the musical score by the soprano. Like all children—like everyone of all ages, for that matter—the main item on the child's agenda is to establish its identity—who it is. The beauty of Agee's poem is that we can sense the "immortal yearnings" of this small child through a concrete listing of objects and of relatives "who quietly treat me, as one familiar and well-beloved in that home . . . but will not ever tell me who I am."

Barber's music, too, seems deceptively simple, yet it grows organically from a handful of ideas: the opening woodwind passage and a tiny three-note cell in the vocal line. The opening Adagio ma non troppo paints the cool summer evening with intertwining woodwinds and, soon after, a gently pulsing figure in the harp and pizzicato violas and cellos. The singer begins with a calm phrase that soon introduces a figure of three notes, a cell that serves as the basis for much of the melodic line. First heard at the words "when people sit on their porches," the rotations of the three pitches in this cell form a musical analogy to the methodical poetic "catalogue" of the child's world. A sudden Allegro agitato interrupts the calm of the night with street noises; the whole orchestra is shot through with a rhythmic three-note figure that can be seen as a new version of the basic cell. As the noise of the streetcar gradually dies away, the stillness of the night settles in and we return to the mood of the opening. A lighter Allegretto describes the family gathering on quilts in the back yard (with still another version of the basic three-note cell). The stars in the sky evoke wonder and deeper thoughts concerning these people who are all caught up in the beauty and mystery of existence. The woodwind music from the very opening returns in a much broader guise as the child blesses all the well-loved people who form its universe. The closing phrase, the final summation, as the child is put to bed, magnificently broadens and intensifies the melodic line. Throughout *Knoxville: Summer of 1915,* Barber's music is far more than mere illustration of a text; he has crafted a masterful score of romantic cast that grows from a handful of musical ideas and soars with rich vocal lyricism.

—Steven Ledbetter

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KNOXVILLE: SUMMER OF 1915

We are talking now of summer evenings in Knoxville Tennessee in that time that I lived there so successfully disguised to myself as a child.

. . . It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber.

A streetcar raising its iron moan; stopping, belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter, fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

> Now is the night one blue dew, my father has drained, he has coiled
> the hose.
> Low on the length of lawns, a frailing of fire who breathes
> Parents on porches: rock and rock. From damp strings morning
> glories hang their ancient faces.
> The dry and exalted noise of the locusts from all the air at once
> enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there. . . . They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine, . . . with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

—*James Agee*

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Maurice Ravel
Ma Mère l'oye (complete)

Maurice Ravel was born in Ciboure, Basses Pyrénées, on 7 March 1875 and died in Paris on 28 December 1937. He composed Ma Mère l'oye *for piano four-hands in the years 1908-10 and orchestrated the sections as a ballet in 1911. The original piano version was premiered by a pair of children, six and seven years old, at a concert of the Société Musicale Indépendante in Paris in 1910; the ballet version was first performed at the Théâtre des Arts in Paris in January 1912. It is scored for two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons and contrabassoon, two horns, timpani, triangle, cymbals, bass drum, tam-tam, xylophone, glockenspiel, celesta, harp, and strings.*

As an adult Ravel could and did penetrate the world of childhood as few composers before or since. It may be that his empathy came through a shared passion for toys—especially the mechanical kind—or simply because Ravel, who was always painfully sensitive about his small stature, felt more comfortable with persons still smaller than himself. His sensitivity to the child's point of view is especially apparent in his masterly and charming opera *L'Enfant et les sortilèges*, which deals with the experience of a naughty child whose long-mistreated toys come to life to teach him a lesson. It is also revealed in his response to a series of illustrations of French fairy tales, which he used as the basis of a suite of simple four-hands piano pieces called *Ma Mère l'oye (Mother Goose)* designed as a gift for Mimi and Jean Godebski, the children of his friends Ida and Cipa Godebski. The children were fairly accomplished pianists, but the work Ravel wrote for the two of them to play together risks slightness of substance in its simplicity of technique. Nonetheless it is charming and clearly characterized throughout.

Most of the fairy tales drawn upon as subjects for the suite are by Perrault, the French master of the genre. The *Pavane de la Belle au bois dormant (Pavane of the Sleeping Beauty)* is a graceful dance, exceedingly brief and almost totally diatonic (this is surprising, considering Ravel's reputation for chromaticism). *Petit Poucet (Tom Thumb)* is a bit of a narrative of little Tom Thumb lost in the forest and casting

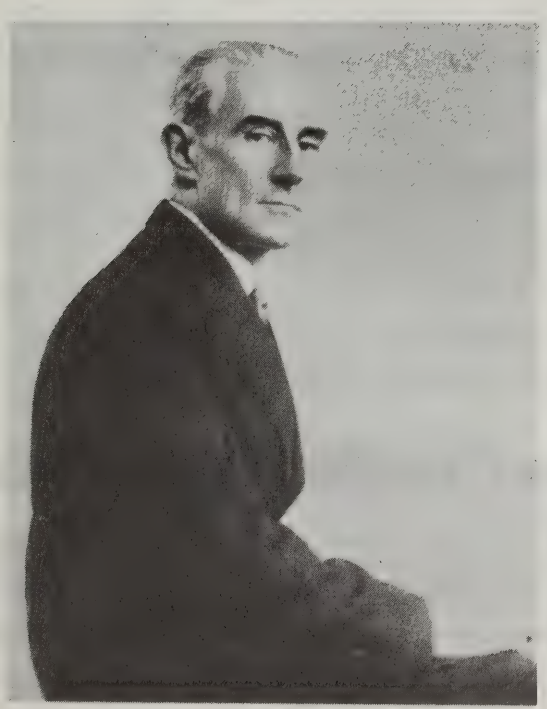
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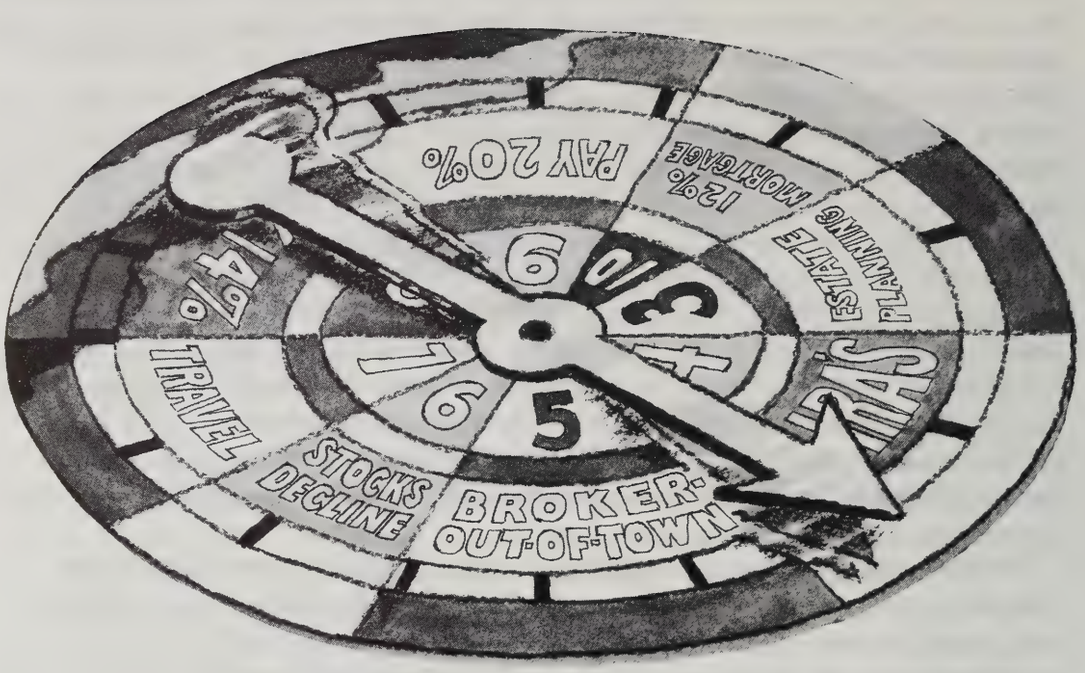
out breadcrumbs to leave a trail for himself, only to find that the birds have eaten them all up. This movement is filled with ingenious invention, as in the melody representing poor Tom, which proceeds from 2/4 to 3/4 to 4/4 to 5/4 in meter as he gets progressively more bewildered and lóst; the scattering of crumbs in an unending sequence of thirds from the violins; and the chirping of the birds that eat them up in a series of complicated violin harmonics. *Laideronnette, impératrice des pagodes (Laideronnette, Empress of the Pagodas)*, after a tale by Mme. d'Aulnoy, indulges in a bit of orientalism (in the original piano version, the upper part was written entirely for the black keys of the piano, producing automatically a pentatonic melody), with repetitive figures in the percussion lending a genuinely eastern air. *Les Entretiens de la belle et de la bête (Conversations of Beauty and the Beast)* has generally been regarded as the favorite movement of the suite, if only because of the unchanging popularity of the fairy tale that inspired it. Beauty has a graceful waltz, to which the Beast contributes some inevitable growling. *Le Jardin féerique (The Fairy Garden)* concludes the suite with the same kind of quiet and utter simplicity as characterized the opening.

The orchestration of Ravel's delicate four-hands piano suite came about at the instigation of Jacques Rouché, who was the director of the Théâtre des Arts and who hoped to persuade Ravel to write a full-scale ballet with which French art might compete with Diaghilev's Ballets Russes, which had been enjoying sensational success (with, among other things, the epoch-making early ballets of Stravinksy). The best Rouché could get out of Ravel was the promise to orchestrate *Ma Mère l'oye* into a ballet. For this purpose Ravel devised a scenario based on the story of Sleeping Beauty, added a prelude and a *"Spinning-wheel Dance,"* and orchestrated the five movements of the original piano version. It is this enlarged version of Ravel's children's piece, illuminated by his palette of colors bright and muted, that has captured public favor and keeps his nursery-rhyme score in performance.

—S.L.



Maurice Ravel



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BEETHOVEN — Symphony No. 4 in B-flat, Opus 60

Adagio—Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

INTERMISSION

STRAUSS — *Don Quixote,* Fantastic variations on a theme of knightly character, Opus 35

Introduction—
Theme and variations—
Finale

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NOTES

Ludwig van Beethoven
Symphony No. 4 in B-flat, Opus 60

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. He composed his Fourth Symphony during the summer and early fall of 1806, leading the first performance, a private one, at the Vienna town house of Prince Lobkowitz in early March 1807 and conducting the first public performance at the Vienna Burgtheater on 13 April 1808. Theodor Eisfeld and the Philharmonic Society gave the first American performance at the Apollo Rooms in New York on 24 November 1849. The symphony is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

At the end of the nineteenth century, George Grove wrote that "The Fourth Symphony has been, like the Eighth, more or less under a cloud. Of its history less is, perhaps, known than that of any other of the nine . . . At any rate, the B-flat Symphony is a complete contrast to both its predecessor and successor, and is as gay and spontaneous as they are serious and lofty. And this, perhaps, is one reason for the fact that No. 4 has never yet had justice done it by the public." Nowadays the Fourth has moved closer to achieving its rightful place in the concert hall, but it is still generally accurate to say that Beethoven's even-numbered symphonies, except for the perennially popular *Pastoral*, No. 6, suggest less of what the public takes Beethoven to be about than do the *Eroica*, the Fifth, the Seventh, and the Ninth. In fact, the boisterous Second and the witty, rollicking Eighth continue to be heard much less frequently than they deserve.

The works Beethoven completed in the last half of 1806—the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto among them—were finished rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had produced before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and his awareness of the political atmosphere surrounding him. The next big orchestral work to embody this "heroic" style—with a striking overlay of defiance as well—would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, emphasizing a heightened sense of repose, a broadly lyric element, and a more spacious approach to musical architecture. The Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto share these characteristics to varying degrees, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element which appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and aggressive—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and the *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04. These two symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years

after the Violin Concerto. And it appears that Beethoven actually interrupted work on his Fifth Symphony so that he could compose the Fourth in response to a commission from the Silesian Count Franz von Oppersdorff, whom he had met through Prince Carl von Lichnowsky, one of his most important patrons during the early years in Vienna and the joint dedicatee, together with Count Razumovsky, of the Fifth and Sixth symphonies.

So Beethoven's Fourth Symphony partakes successfully and wonderfully of both these worlds, combining a relaxed and lyrical element with a mood of exuberantly aggressive high spirits. The key is B-flat, which suggests—insofar as we can describe the effects of different musical keys—a realm of spaciousness, relaxation, and warmth, in contrast, for example, to the "heroic" E-flat of the Third Symphony and the *Emperor* Concerto, the "defiant" C minor of the Fifth, and the "heaven-storming" D minor of the Ninth.

Beethoven actually begins the first movement with an Adagio introduction in a mysteriously pianissimo B-flat *minor,* and the mystery is heightened as the music moves toward *B-natural,* via the enharmonic interpretation of G-flat to F-sharp, until trumpets and drums force the music back to B-flat, and to the major mode, of the Allegro vivace. (This same gambit will be repeated on a larger scale as the music of the Allegro moves from the development into the recapitulation, at which point, once again, the timpani will play a crucial role in telling us where we belong—this time with an extended drumroll growing through twenty-two measures from a pianissimo rumble to a further nine measures of thwacking fortissimo.) Once the Allegro is underway, all is energy and motion, with even the more seemingly relaxed utterances of the woodwinds in service to the prevailing level of activity. One more word about the first movement: one wants the exposition-repeat here, not just for the wonderful jolt of the first ending's throwing us back to the tonic virtually without notice, but also for the links it provides to the end of the introduction and the beginning of the coda.

The E-flat major Adagio sets a *cantabile* theme against a constantly pulsating accompaniment, all moving at a relaxed pace which allows for increasingly elaborate figuration in both melody and accompaniment as the movement proceeds. The second theme is a melancholy and wistful song for solo clarinet, all the more effective when it reappears following a fortissimo outburst from full orchestra. The scherzo, another study in motion, is all ups and downs. Beethoven repeats

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the Trio in its entirety following the scherzo *da capo* (a procedure he will follow again in the third movement of the Seventh Symphony). A third statement of the scherzo is cut short by an emphatic rejoinder from the horns.

The whirlwind finale (marked "Allegro ma non troppo," "Allegro, but not too . . . "—the speed is built into the note values, and the proceedings shouldn't be rushed by an overzealous conductor) is yet another exercise in energy, movement, and dynamic contrasts. Carl Maria von Weber, who didn't much like this symphony when he was young and it was new, imagined the double bass complaining: "I have just come from the rehearsal of a Symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer." Beethoven's approach in this movement is wonderfully tongue-in-cheek and "no-holds-barred": the solo bassoon, leading us into the recapitulation, is asked to play *"dolce"* when he's probably thankful just to get the notes in, and only at the very end is there a brief moment of rest to prepare the headlong rush to the final cadence.

—Marc Mandel



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Richard Strauss

Don Quixote, Fantastic variations on a theme of knightly character, Opus 35

Richard Georg Strauss was born in Munich, Germany, on 11 June 1864 and died in Garmisch-Partenkirchen, Bavaria, on 8 September 1949. He composed Don Quixote *in 1897, completing it in December of that year. The score is dedicated to Joseph Dupont. It was first performed by the Gurzenische Stadtische Orchester of Cologne under Franz Wüllner. Theodore Thomas led the Chicago Symphony in the American premiere on 7 January 1899. The score calls for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons and contrabassoon, six horns, three trumpets, three trombones, tenor tuba, bass tuba, kettledrums, snare drum, bass drum, cymbals, triangle, tambourine, wind machine, harp, and a large component of strings specified by the composer as sixteen first violins, sixteen second violins, twelve violas, ten cellos, and eight double basses.*

Don Quixote came during a short but rich period of Strauss's life when he was serving as first conductor in his native Munich. He had just completed *Also sprach Zarathustra* and turned with enthusiasm to the much smaller medium of the song and the *a cappella* chorus. Capping his output during this period, shortly before he left Munich to be Weingartner's successor at the Royal Opera of Berlin, was a new tone poem based on the character of Cervantes' immortal knight and his equally memorable squire.

Actually Strauss himself avoided calling this work a "symphonic poem," but referred rather to its strictly maintained structure as a set of variations with the whimsical title "Fantastic variations on a theme of knightly character." This description prepares us for the theme-and-variations organization of the score while at the same time warning us that *Don Quixote* is not to be a "classical" variation set such as, say, Brahms's Variations on a Theme by Haydn. In that glorious work, each variation retains quite strictly the shape of the original theme—its phrase structure and harmonic outlines as well as some sense of the melodic structure—while the composer finds ways of introducing new treatments of its fundamental musical ideas. In *Don Quixote*, on the other hand, the word "fantastic" in the subtitle implies what we might call "character variations" as opposed to "formal variations." That is to say, in each variation, Strauss uses any or all of the basic thematic ideas in a more or less free composition, varying each according to the expressive needs of the given movement. The themes may change character through changes of orchestration, melodic shape, or harmony according to the mood that is to be conveyed in each case. But each variation need not reiterate the overall shape presented at the original statement of the theme. This treatment of his material, which Strauss employs in his more overtly "symphonic" tone poems as well, is derived from the Wagnerian *Leitmotiv* system in both aesthetic and technique. He often combines the various themes contrapuntally into passages of lavish intricacy; *Don Quixote* includes some of Strauss's most complex writing, and the score was no doubt the despair of the composer's father.*

*Franz Strauss, one of the finest horn players of the late nineteenth century, was nonetheless a musical reactionary. He often had to play for Wagner, whose music he

Strauss chose to highlight two soloists from the orchestra—cello and viola—to characterize the lanky visionary knight and his plump, down-to-earth companion, but the relationship betwen instruments and characters is not a simple one. The solo cello certainly stands for Don Quixote, although a solo violin frequently functions as a kind of co-principal; the solo viola represents Sancho Panza, but shares that responsibility with the tenor tuba and bass clarinet. Thus, *Don Quixote* is not really a cello concerto (or, for that matter, a double concerto for cello and viola). When Strauss wrote it, he certainly intended the cello part to be played by the orchestra's principal cellist seated in his normal place in the orchestra.* But the cello part in particular is so difficult and so spectacular that over the years it has served as a vehicle for virtuoso cellists who perform it as if it were the Dvořák concerto, with the soloist seated in the center, separated from the rest of the ensemble. Although that arrangement was not Strauss's original intention, he himself conducted *Don Quixote* many times in that arrangement (in which the soloist does not play during the orchestral *tutti* passages), so it must be accepted as having his approval. But the elaborate subdivision of the cello section, including the soloist as part of the group, is a strong argument in favor of the original plan.

hated and with whom he had violent arguments. (When the word came, during an orchestral rehearsal in 1883, that Wagner had died in Venice, Franz Strauss was the only member of the orchestra who flatly refused to stand in a minute of silent homage to the departed composer.) He gave his son Richard a firm classical grounding in musical principles, something that Richard deeply appreciated, although he almost never paid attention to his father's basic advice when it came to composing: "Keep it simple!"

*This is evident from a glance at the full score, where Strauss has carefully and considerately indicated what the *second* cellist at the first desk is to do whenever the soloist is playing: in some passages to remain silent, in others to play with the musicians at the second desk, in still others to play a solo part of his own. None of these instructions would be necessary if it were assumed that the solo cellist was essentially a player outside the body of the orchestra.

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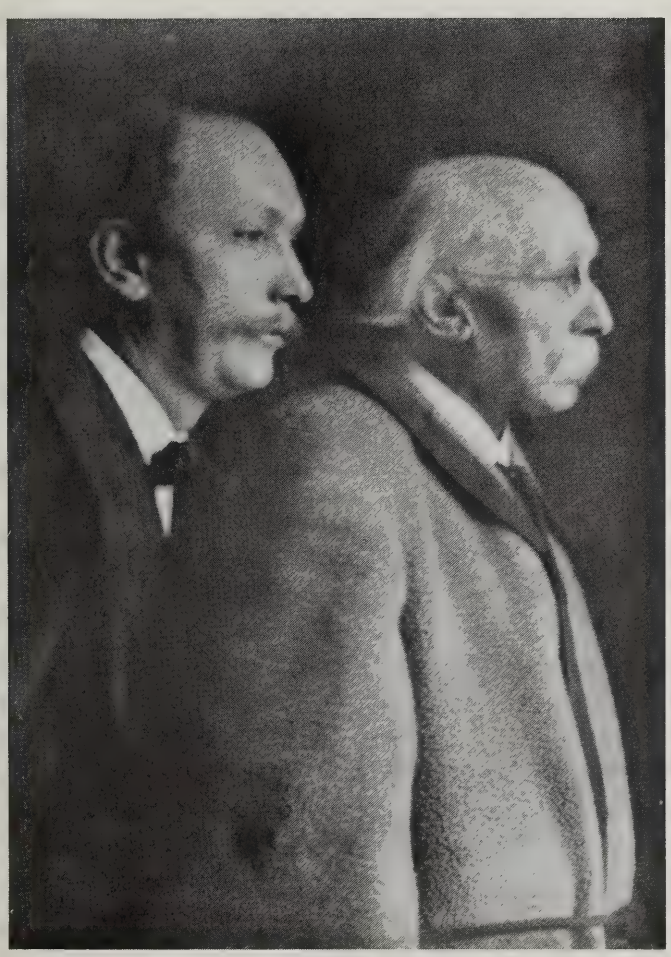
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Introduction: *Mässiges Zeitmass (Moderato).* The score opens with a musical picture of a certain elderly gentleman of La Mancha engrossed in the reading of his enormous library of romances, tales of knightly derring-do in the service of beautiful, pure, and helpless ladies. We hear in rapid succession three thematic ideas that will, in one form or another, depict this gentleman's further adventures: at the outset flutes and oboes introduce a phrase in D major that Strauss marks *"ritterlich und galant"* ("in a knightly and gallant manner"); this is followed by a figure climbing upward in the strings and then descending with courtly grace; then a rapid little arpeggio on the clarinet leads to a slightly bizarre cadential theme. Though the fact of the major mode suggests our hero is still in his right mind, the little harmonic side-slips so characteristic of Strauss hint that his hold on reality is perhaps tenuous at best. The orchestral cellos sing a more lyrical version of the first theme before the solo oboe introduces us to the feminine ideal of our knight-to-be. He thinks of his Dulcinea, he imagines himself springing to her defense (both themes in counterpoint), and his imagination begins to carry him progressively farther and farther away from the world of reality. Finally something snaps; triple-*forte* dissonant chords in the full orchestra indicate that he has gone mad. At this moment Strauss brings in the solo cello to present the actual

Theme: *Mässig (Moderato),* the first part of which is labeled "The Knight of the Rueful Countenance." Our knight appears in D minor with solo cello and solo viola beginning their frequent partnership by reintroducing, now in the minor mode, the themes first heard at the outset. This is followed by a new section, a



Richard Strauss and his father

countersubject, labeled "Sancho Panza." Bass clarinet and tenor tuba first introduce a little self-satisfied figure before the chattering solo viola takes off with a nearly endless string of commentary. And since most of what Sancho says consists of solemn commonplaces, the viola makes a series of statements each more vacuous musically than the last.

Variation I: *Gemächlich (Comodo).* Based on chapter eight of Cervantes' Book I, this is the famous story of the windmills. Knight and squire set forth (their themes in solo cello and bass clarinet respectively), and Don Quixote thinks now and then of Dulcinea, until he is brought to a halt by the sight of "giants," which, of course, Sancho recognizes as windmills. The huge vanes move slowly and steadily around, imperturbable. The Don races at them headlong and is tumbled to the ground. The cellist presents a fragment—in shreds!—of his chivalric theme, followed by a lamentation addressed to his fair lady before the cadence figure leads us straight into

Variation II: *Kriegerisch (Warlike).* In chapter eighteen of the First Book, Don Quixote sees two clouds of dust in the distance and claims they are rival armies about to do battle. He promptly decides to offer his services to the weaker side and declares that he will attack the host of the great Emperor Alifanfaron. In vain does Sancho point out that he sees nothing but a flock of sheep. We can hear the sheep bleating in one of the most extraordinary examples of musical onomatopoeia ever composed, and the pipes of the shepherds follow close behind. But Don Quixote, in his most heroic and warlike D major, attacks and routs the foe. (In the book, Cervantes has the hapless Don attacked in his turn by the angry shepherd, who throws rocks at him and knocks out his teeth, but Strauss decided, for musical reasons, to let Don Quixote have at least one successful adventure.)

Variation III: *Mässiges Zeitmass (Moderato).* This variation is referred to as the "Dialogues of Knight and Squire"; it brings together in musical guise the many endless debates between the Don and Sancho. The former expounds his visions, which the latter, no matter how hard he tries, is unable to appreciate fully. In fact he gets so carried away in his chattering attempts to talk reason into his master that the Don finally hushes him with a violent gesture. Then in a radiant pendant to their conversation *(Viel langsamer—Much slower),* the knight tells of his visions and dreams. This passage, in a rich F-sharp major, is filled with all the warmth and tender lyricism of Strauss at his best. The passion is virtually Wagnerian. As he finishes his peroration, Sancho (bass clarinet) begins to insert his usual objections, but the Don turns on him furiously (violins) and the discussion is ended, Don Quixote rushing off into

Variation IV: *Etwas breiter (Somewhat broader).* In the last chapter of part I of the book, Don Quixote observes a procession of penitents carrying a sacred image of the Madonna in a petition for rain. He attacks the group with the intention of saving what he sees as a kidnapped maiden. Bassoons and brass sing out a liturgical theme as the procession comes into view. Don Quixote's increasing interest is indicated in a little figure in the clarinets and oboes before he rushes into battle on his steed Rocinante. The combat is brief and inglorious. Within three measures he is sprawled on the ground (a sustained low D in the strings depicts him lying motionless while the procession draws on). Sancho fears at first that his master has died and begins to lament, but the Don rises with difficulty (solo cello). Sancho chortles with glee (bass clarinet and tenor tuba), then promptly goes to sleep. This allows Strauss to back up in the story for

Variation V: *Sehr langsam (Very slowly).* "The Knight's Vigil" comes from the third chapter of Book I and takes place before Sancho himself is on the scene. In the novel, the story is filled with ludicrous incidents as Don Quixote places his armor in the watering trough of an inn, there to watch over it throughout the hours of darkness until he should be dubbed a knight at dawn (he uses the watering trough in the courtyard because the inn—a "castle" to his bemused wits—has no chapel). After he has started fights with two sets of muleteers, who have moved his armor out of the trough in order to water their animals, the innkeeper persuades him that he has watched over his armor long enough according to the rules of knighthood. Strauss chooses to omit any attempt at storytelling here; instead this delicate variation deals rather with the knight's state of mind. A few fragments of one of his themes (on the solo cello) intertwines with that of his beloved Dulcinea. This in turn leads us on to

Variation VI: *Schnell (Fast).* In the tenth chapter of Book II of the novel, Don Quixote orders Sancho to find his Dulcinea for him and try to persuade her to receive the homage of the knight. By this time Sancho is beginning to understand his master's personality more fully. Since he has no idea what Dulcinea looks like or where she lives (and fears that he may be attacked and beaten if he should try to discover her in earnest), he points out to the Don three girls riding on donkeys and insists that they are the Lady Dulcinea and two attendants. The fact that the Don cannot quite see it Sancho's way is easily explained—they are under an enchantment (just as the Don had insisted the giants were, when they suddenly changed into windmills). Strauss's treatment of this is a masterpiece of musical



"Don Quixote and Sancho Panza," by Jean-Baptiste Daumier

humor. The jaunty tune in the oboes conjures up the hearty country wench who reeks of garlic. The Don attempts to address her in his most courtly manner. Even Sancho plays up to the game (solo viola), attempting to persuade her that she is the fair and pure Dulcinea. The girls ride away as fast as they can, leaving Don Quixote in utter confusion behind them.

Variation VII: *Ein wenig ruhiger als vorher (A little calmer than the preceding).* Here Strauss provides us with a virtuoso exercise in orchestration which is almost a parody of Wagner's *"Ride of the Valkyries."* The narrative elements are totally omitted from this variation for the sake of the one musical image. In chapter forty-one of Book II, Don Quixote and Sancho allow themselves to be blindfolded and put on a wooden horse which will, they are told, fly through the air to a lady in great distress. Once they are mounted, the courtiers operate large bellows to give them the impression of the wind whistling past them, though the horse never leaves the ground. The complicated background of the story cannot be told in a symphonic poem, but the "flight" of the horse makes for a perfect musical description. Fanfares on the horns, soaring figures in the strings, chromatic flutter-tonguing in the flutes, rhythmic ostinatos, even the actual presence of a wind machine in the orchestra ("preferably out of sight," the composer noted)—all these things suggest the breathtaking sky ride of Wotan's daughters in the last act of *Die Walküre,* but with one important difference: Don Quixote's horse never leaves the ground, as indicated by the unchanging, earthbound, pedal-point D in the bass instruments of the orchestra!

Variation VIII: *Gemächlich (Comodo).* This variation is a journey by boat and is

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Phyllis Curtin, Dean, Boston University School for the Arts, and Professor of Voice, School of Music
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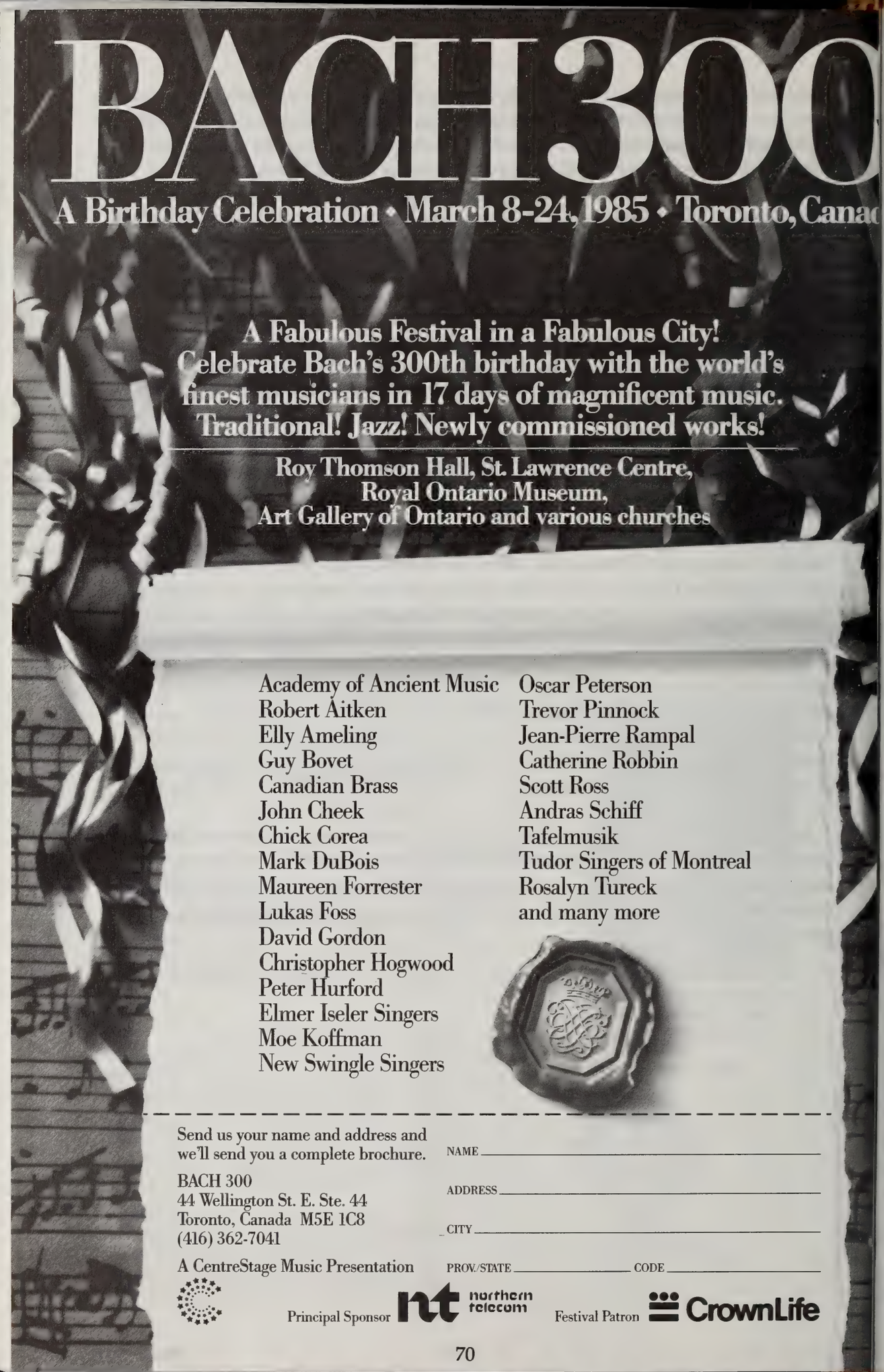
filled with the flowing water music that again suggests almost a Wagner parody—the opening scene of *Rheingold*? In chapter twenty-nine of Book II, Don Quixote finds a boat at a stream and insists that he is meant to embark on a journey—without oars—to find adventure downstream. In fact, the boat is crushed by some great mill wheels, and the occupants only manage to be saved by some helpful millers. The Don's themes are converted here into a gently rolling 6/8 time that lulls its way along. But as they near the mill wheels, things begin to happen faster and faster. The boat capsizes, and the two passengers are pulled to shore, where they stand dripping wet. The final cadence figure of the variation is here turned into a prayer of thanks for their rescue.

Variation IX: *Schnell and stürmisch (Fast and stormy).* Strauss backs up to the eighth chapter of Book I for this brief variation. After his misadventure with the windmill, Don Quixote encounters two Benedictine monks mounted on mules. He takes them (from their black robes) to be magicians and easily puts them to rout. After a vigorous statement of the Don's themes, there is a lengthy mock-religious dialogue for the two monks (bassoons) before the Don's theme drives them away.

Variation X: *Viel breiter (Much broader).* The last variation takes the tale from the sixty-fourth chapter of Book II. A gentleman from Don Quixote's own village, Samson Carasco, who is concerned about the old man's condition, shows up as the Knight of the White Moon, defeats the Don in battle, and exacts a promise that he will refrain from knight-errantry for twelve months. The battle is an uneven one (strings against all the brass and woodwinds), but it has its intended effect, and in a long transition, Don Quixote makes his journey home. The pedal point in the bass and the drumbeats that mark his homeward way are effective and moving, building to the climactic dissonant chord that had marked the onset of his insanity in the Introduction. Now the clouds begin to clear away. He thinks briefly of becoming a shepherd, a vision in which Sancho has a part to play, too. A radiant A major chord—the dominant of the home key of D—leads directly to the

Finale: *Sehr ruhig (Very calm).* Here a warm new version of Don Quixote's basic theme (solo cello), once again clear in his mind, leads gradually to the onset of death pangs. The cello recalls all of the principal ideas associated with the Don before the actual moment of death, after which the orchestra can add only its quiet *requiescat*.

—Steven Ledbetter



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Michael Tilson Thomas



Born and trained in America, Michael Tilson Thomas has an international career as a conductor and pianist. He regularly conducts such major United States orchestras as the Chicago, Boston, Pittsburgh, and San Francisco symphonies, in addition to his position as a principal guest conductor of the Los Angeles Philharmonic. In Europe he conducts the Philharmonia and English Chamber Orchestra in London, the Vienna Symphony, the Berlin Philharmonic, and Amsterdam's Concertgebouw, as well as the Israel Philharmonic. Born in Los Angeles, Mr. Tilson Thomas is the third generation of his family to have followed theatrical and artistic careers. His grandparents, Boris and Bessie Thomashevsky, were founders of the Yiddish theater in America and were its principal stars. His father, Ted Thomas, was a member of the Mercury Theatre Company before moving to Los Angeles, where he worked in films and television. His mother, Roberta Thomas, was the head of research for Columbia Pictures.

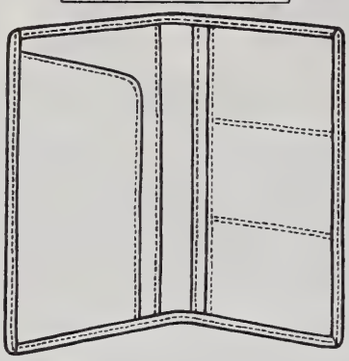
Mr. Tilson Thomas started playing the piano at age five. A *summa cum laude* graduate of the University of Southern California, he studied conducting and composition with Ingolf Dahl and piano with John Crown. During his sophomore year he was appointed conductor of the Young Musicians Foundation Orchestra of Los Angeles, a post he was to hold for four years. During this period he was also assistant conductor and musical assistant at Bayreuth. In 1969, a year after winning the Koussevitzky Prize as a Conducting Fellow at the Berkshire Music Center at Tanglewood, Mr. Tilson Thomas was appointed assistant conductor of the Boston Symphony Orchestra. After less than a month, he won national renown when he suddenly replaced the orchestra's ailing music director, William Steinberg, midway through a concert at Lincoln Center. He directed the Boston Symphony Orchestra in thirty-seven more concerts that season and was appointed its associate conductor. He remained with the Boston Symphony until 1974, concurrently holding the title of music director of the Buffalo Philharmonic from 1971 to 1979. For six seasons, from 1971 to 1977, he

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directed the nationally televised Young People's Concerts of the New York Philharmonic. In opera, Mr. Tilson Thomas conducted the American premiere of the complete *Lulu* by Alban Berg at Santa Fe Opera in 1979. The following summer he conducted a new production of Wagner's *Der fliegende Holländer* at the Orange Festival in France, and in the spring of 1981 he made his New York City Opera debut with Janáček's *The Cunning Little Vixen*. In May 1984 he made his Houston Grand Opera debut leading a new production of Beethoven's *Fidelio* with Hildegard Behrens.

Now an exclusive CBS recording artist, Mr. Tilson Thomas's recordings on that label and others have earned numerous Grammy nominations and international awards. His highly acclaimed recordings of Beethoven, Tchaikovsky, Debussy, and Stravinsky, along with his pioneering work with the music of Charles Ives, Carl Ruggles, John Cage, Steve Reich, and George Gershwin, illustrate both his artistry and versatility. Aside from his abilities as a conductor, Mr. Tilson Thomas is also recognized as a dynamic teacher. As artistic director of the Los Angeles Philharmonic Institute, he has the rare opportunity of exercising these dual roles. In 1983-84 he delivered his second series of music lecture/demonstrations at Carnegie Hall. Mr. Tilson Thomas's Tanglewood concerts this summer are his first appearances here since 1974. He led two programs with the Boston Symphony at Symphony Hall this past December.

Edith Wiens



Born in Canada, soprano Edith Wiens studied singing in the United States and in Munich. Her career was launched by a string of successes in international vocal competitions, including the Salzburg Mozart Competition and the ARD Competition in Munich, culminating in her winning the gold medal at the Schumann Competition in the German Democratic Republic. Ms. Wiens now fulfills a busy schedule of concerts, recordings, and broadcasts throughout Europe. She is a regular guest with the Berlin Philharmonic Orchestra and has sung with several other leading orchestras both on the European continent and in England, working with such conductors as Seiji Ozawa, Horst Stein, Christoph Eschenbach, Helmuth Rilling, Kurt Masur, and Gary Bertini. Ms. Wiens made her first appearance with the Boston Symphony Orchestra in the Mahler *Resurrection* Symphony last week. She will also participate in the BSO's performances of the work in London and Salzburg when the orchestra tours Europe immediately following this summer's Tanglewood Festival.

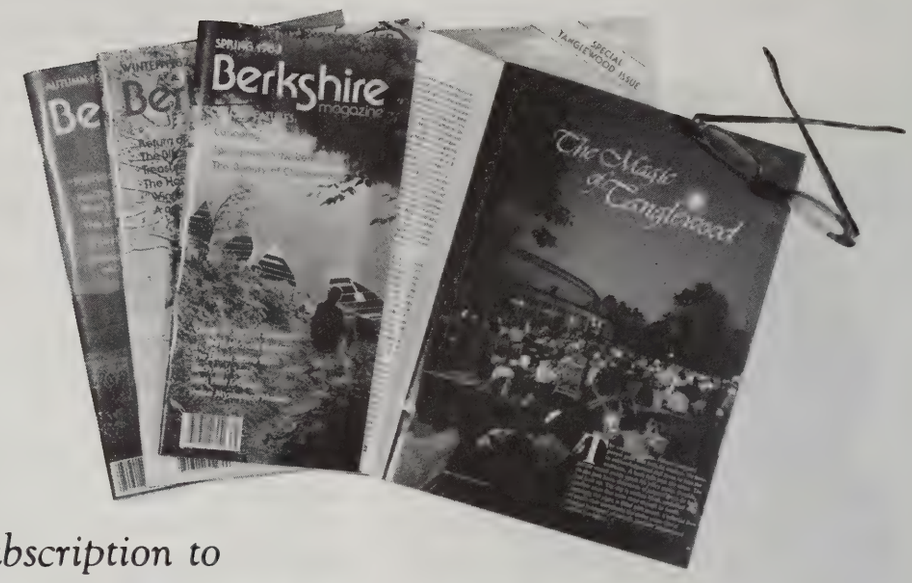
Ms. Wiens's numerous performances with the Berlin Philharmonic have included the Bizet *Te Deum* and Poulenc *Gloria* with Jesús López-Cobos, Grieg's *Peer Gynt* with Kurt Masur, and Mendelssohn's *Elijah* with Seiji Ozawa. Upcoming engagements with the Berlin Philharmonic include Penderecki's *St. Luke* Passion under the composer's direction, the Mahler Fourth Symphony with Klaus Tennstedt, and Stravinsky's *Les Noces* with Charles Dutoit. She will also be soprano soloist in the Beethoven Ninth Symphony in Kurt Masur's Beethoven cycle with the Gewandhaus Orchestra at Carnegie Hall this fall.

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Yo-Yo Ma



Cellist Yo-Yo Ma gave his first public recital at the age of five. By the time he was nineteen, critics were comparing him to such masters of the cello as Mstislav Rostropovich and Pablo Casals. In 1978, Mr. Ma won the coveted Avery Fisher Prize, and he has since been acclaimed throughout the world. He has appeared with such major orchestras as the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Israel Philharmonic, London Symphony, and New York Philharmonic, among others, and he has performed with such eminent conductors as Claudio Abbado, Sergiu Comissiona, Herbert von Karajan, Lorin Maazel, Zubin Mehta, Seiji Ozawa, and André Previn. His national and international tours include solo recitals as well as chamber music appearances with such artists as Leonard Rose, Pinchas Zukerman, Gidon Kremer, Yehudi Menuhin, and, most recently, pianist Emanuel Ax. One of the most sought-after artists in the world, Yo-Yo Ma plays frequently in New York to sold-out houses. Performances of his favored Bach Suites for unaccompanied cello and the Suites for gamba and harpsichord with Kenneth Cooper in a series of recitals at Alice Tully Hall highlighted his 1981-82 season. In the spring of 1982 he was invited to perform with the London Symphony Orchestra at the newly opened Barbican Hall with Queen Elizabeth in attendance. During the 1982-83 season he toured Europe with the Los Angeles Philharmonic under Zubin Mehta, performing the Brahms Double Concerto with violinist Gidon Kremer. Other European tours have included appearances with the Amsterdam Concertgebouw, Berlin Philharmonic, London Philharmonia, and Stockholm Symphony, as well as a series of recitals in London, Munich, and Berlin performing the Bach Suites. This season Mr. Ma tours the Far East and gives performances with the Detroit Symphony, London Symphony, National Symphony, New York Philharmonic, Pittsburgh Symphony, Royal Philharmonic, and Toronto Symphony, among others. He also tours the United States for trio performances with Emanuel Ax and violinist Young-Uck Kim.

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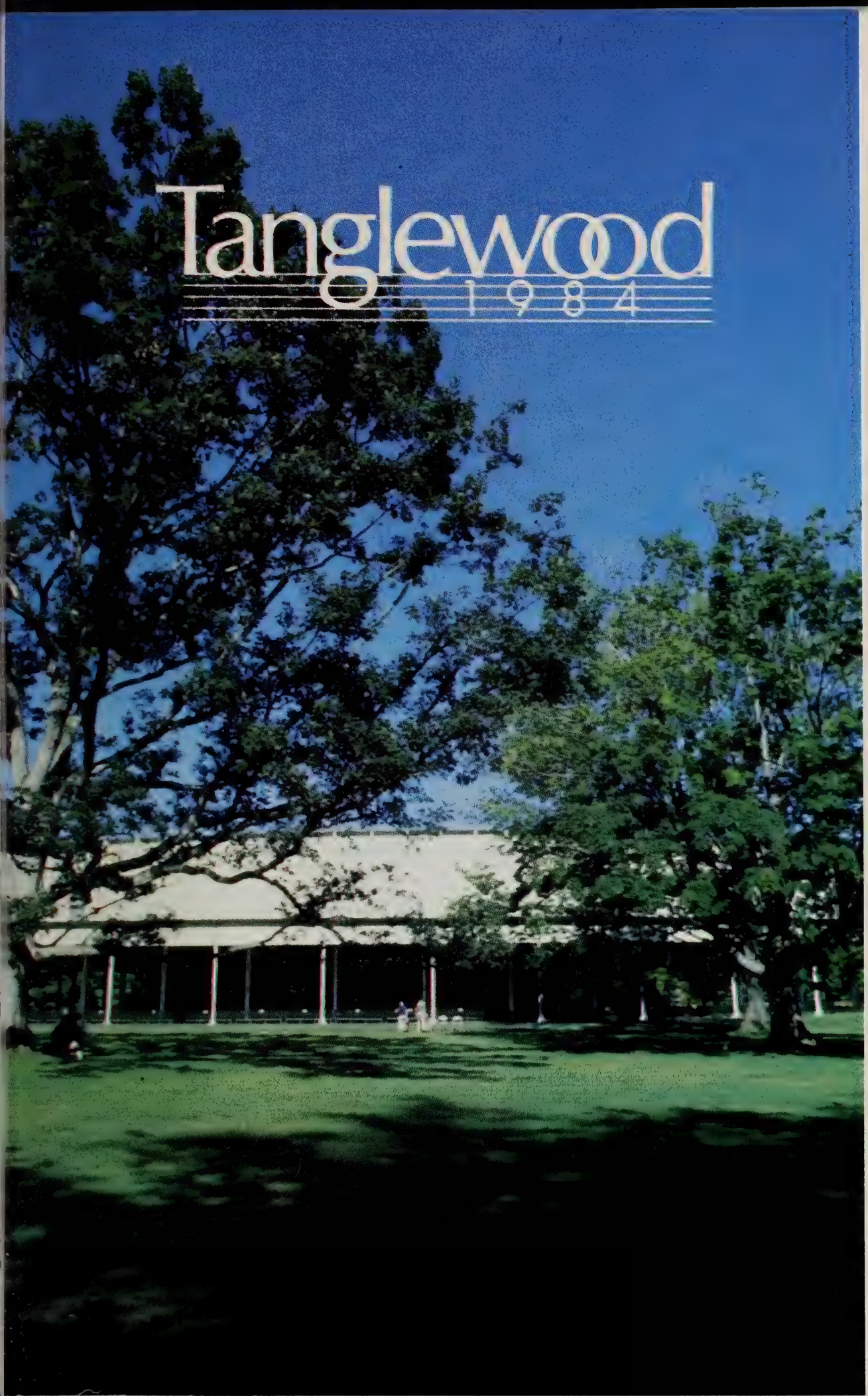
Masterworks contract, he has recorded concertos by Haydn, Saint-Saëns, and Lalo, a volume of Beethoven sonatas for cello and piano with Emanuel Ax, his own transcriptions of music by Paganini and Kreisler, and the Bach Sonatas for viola da gamba and harpsichord with Kenneth Cooper. His newest releases include the six Bach Suites for unaccompanied cello and the Shostakovich and Kabalevsky cello concertos with Eugene Ormandy and the Philadelphia Orchestra. He will record the Brahms cello sonatas with Emanuel Ax for RCA records.

Born in Paris in 1955 to Chinese parents, Mr. Ma began his cello studies with his father at age four. He later studied with Janos Scholz, and in 1962 he entered the Juilliard School and began his studies with Leonard Rose. A graduate of Harvard University, where he was artist-in-residence for three years, he lives with his wife Jill and his son Nicholas in Winchester, Massachusetts. Mr. Ma's instrument is a Montagnana from Venice dating from 1733. Mr. Ma made his Boston Symphony debut with the Dvořák Cello Concerto in B minor in February 1983 under Seiji Ozawa's direction, a performance repeated at Tanglewood last summer. He will join the orchestra during its European tour following the Tanglewood season for performances of the Dvořák concerto and Strauss's *Don Quixote*, and he returns to Symphony Hall for two weeks of performances this fall.

Burton Fine



BSO principal violist Burton Fine joined the orchestra as a second violinist in 1963 after nine years as a research chemist with the National Space and Aeronautics Administration's Research Center in Cleveland. During that time he played with a number of chamber music ensembles. He studied for four years with violinist Ivan Galamian at the Curtis Institute before moving to the University of Pennsylvania for a B.A. in chemistry, and he holds a Ph.D. from the Illinois Institute of Technology. Mr. Fine auditioned for and won his present Boston Symphony position at the beginning of his second year with the orchestra. He is on the faculties of the New England Conservatory of Music and the Berkshire Music Center at Tanglewood, and he is a member of the Boston Symphony Chamber Players. Mr. Fine is violist with the recently established Boston Artists' Ensemble, which initated a series of live chamber music broadcasts in 1980. He has appeared as soloist with the BSO on numerous occasions, and he has been heard in chamber recitals both at Symphony Hall and at Tanglewood.


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DECEMBER 17, 1984

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TANGLEWOOD

The Berkshire Festival

In August 1934, a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on 13 August 1936 the Boston Symphony gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on 5 August 1937 the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert which opened the 1937 festival's second weekend, rain and thunder twice interrupted the performance of the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried* "Forest Murmurs," music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made a fundraising appeal for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and,



A 1939 banner advertising that summer's Boston Symphony Berkshire Festival at Tanglewood

Tanglewood



Poster

Available at The Glass House Gift Shop

$15.00

Baldwin is the official piano at Tanglewood

Photographer: William Taylor

more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive, and he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," which "any builder could accomplish without the aid of an architect." The Trustees then turned to a Stockbridge engineer, Joseph Franz, to make further simplifications in Saarinen's plans in order to lower the cost. The building that he erected remains, with modifications, to this day; it is still called simply "the Shed." The Shed was inaugurated for the first concert of the 1938 festival. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concert-goers. By 1941, the Theatre-Concert Hall, the Chamber Music Hall, and several small studios—all part of the Berkshire Music Center, which had begun operations the preceding year—were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

Today Tanglewood annually draws more than 300,000 visitors; in addition to the twenty-four regular concerts of the Boston Symphony, there are weekly chamber music concerts, "Prelude" concerts and open rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Berkshire Music Center. The Boston Pops performs each summer as well. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Berkshire Music Center

Tanglewood is much more than a pleasant, outdoor, summer concert hall;

Music to your mouth.



Lobster pie, crisp native duckling, prime ribs, baked Indian pudding, grasshopper pie. Our hearty Yankee fare and libations taste as good as they sound.

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it is also the site of one of the most influential centers for advanced musical study in the world. Here, the Berkshire Music Center, which has been maintained by the Boston Symphony Orchestra ever since its establishment under the leadership of Serge Koussevitzky in 1940, provides a wide range of specialized training and experience for young musicians from all over the world.

The BMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors. The school opened formally on 8 July 1940, with speeches (Koussevitzky, alluding to the war then raging in Europe, said, "If ever there was a time to speak of music, it is now in the New World") and music, the first performance of Randall Thompson's *Alleluia* for unaccompanied chorus, which had been written for the ceremony and had arrived less than an hour before the event was to begin, but which made such an impression that it has remained the traditional opening music each summer.

The emphasis at the Berkshire Music Center has always been not on sheer *technique*, which students learn with their regular private teachers, but on *making music*. Although the program has changed in some respects over the years, the emphasis is still on ensemble performance, learning chamber music with a group of talented fellow musicians under the coaching of a master-musician-teacher. Many of the pieces learned this way are performed in the regular student recitals; each summer brings treasured memories of exciting performances by talented young professionals beginning a love affair with a great piece of music.

The Berkshire Music Center Orchestra

performs weekly in concerts covering the entire repertory under the direction of student conductors as well as members of the BMC staff and visitors who are in town to lead the BSO in its festival concerts. The quality of this orchestra, put together for just eight weeks each summer, regularly astonishes visitors. It would be impossible to list all the distinguished musicians who have been part of that annual corps of young people on the verge of a professional career as instrumentalists, singers, conductors, and composers. But it is worth noting that 20% of the members of the major orchestras in this country have been students at the Berkshire Music Center, and that figure is constantly rising.

Today there are three principal programs at the Berkshire Music Center, each with appropriate subdivisions. The Fellowship Program provides a demanding schedule of study and performance for students who have completed most of their training in music and who are awarded fellowships to underwrite their expenses. It includes courses of study for instrumentalists, vocalists, conductors, and composers. The Tanglewood Seminars are a series of special instructional programs, this summer including the Phyllis Curtin Seminar for Singers, a Listening and Analysis Seminar, and a Seminar for Conductors. Beginning in 1966, educational programs at Tanglewood were extended to younger students, mostly of high-school age, when Erich Leinsdorf invited the Boston University School for the Arts to become involved with the Boston Symphony Orchestra's activities in the Berkshires. Today, Boston University, through its Tanglewood Institute, sponsors programs which offer individual and ensemble instruction to talented younger musicians, with twelve separate programs for performers and composers.

Today, alumni of the Berkshire Music Center play a vital role in the musical life of the nation. Tanglewood and the Berkshire Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy.



BSO Music Director Seiji Ozawa working with the Berkshire Music Center Orchestra

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

TANGLEWOOD
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TANGLEWOOD INFORMATION

Ticket information for all Berkshire Festival events may be obtained at the desks at the Main Gate and at the Lion Gate or by calling 413-637-1940. Box office hours are from 10 a.m. to 6 p.m.

Open rehearsals by the Boston Symphony Orchestra are held each Saturday morning at 10:30. Admission charge is $6.00 and the proceeds benefit the orchestra's Pension Fund.

The Lost and Found is in the superintendent's house near the Main Gate. Visitors who find stray property may hand it to any Tanglewood official.

Rest rooms and pay phones may be located on the map opposite.

The First Aid station is near the Main Gate. **Physicians** expecting calls are asked to leave their names and seat numbers with the guide at the Main Gate.

Limited parking facilities are available for invalids and the physically handicapped. Please ask the parking attendants.

Latecomers will be seated only at the first convenient pause in the program. Those listeners who need to leave before the concert is over are asked to do so between works, and not during the performance.

No smoking, eating, or drinking in the Tanglewood Shed, please. Your cooperation is appreciated.

The use of recording equipment at Tanglewood is **forbidden** at all times.

Cameras: You are welcome to bring cameras to Tanglewood, but **please refrain from taking pictures during the music** since the click of shutters, the winding of film, and the flash annoy your neighbors and distract the musicians. We thank you for your understanding and your courtesy.

Refreshments can be obtained in the area west of the Main Gate and at other locations on the grounds. Catering is by William Manewich. Visitors are invited to picnic before concerts.

T-shirts, posters, beach towels, postcards, books, and other souvenirs are on sale in the Glass House next to the Main Gate. Glass House hours are Monday through Saturday from 10 to 4; concert evenings from 6:00 to one hour after the concert; and Sunday from noon to one hour after the concert. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Berkshire Music Center.

The Tanglewood Music Store, adjacent to the Glass House and operated by the Boston Symphony Orchestra, stocks sheet music and musical supplies, scores, music books, and recordings. Whenever available, records and cassettes will feature the repertory and artists heard at Berkshire Music Festival concerts. The Tanglewood Music Store remains open for half an hour after the conclusion of each concert in the Shed.

BSO courtesy car provided by Hellawell Cadillac-Oldsmobile, Inc., Pittsfield.

Concerts of the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood are funded in part by the National Endowment for the Arts.



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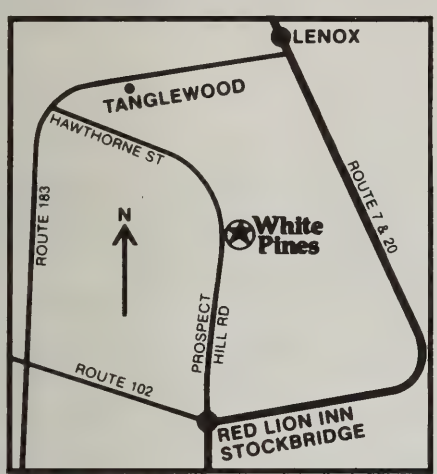
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Only once before has another orchestra performed at Tanglewood since the Boston Symphony Orchestra took up summer residence here in 1937: that was in August 1979, when Zubin Mehta and the New York Philharmonic gave three concerts at the end of the Tanglewood season following the Boston Symphony Orchestra's departure for a tour of European music festivals. This year the Boston Symphony Orchestra is pleased to welcome The Cleveland Orchestra for the final concerts of this summer's Tanglewood Festival as the BSO begins a two-and-one-half-week, eleven-concert tour which will include appearances at the music festivals of Edinburgh, London, Salzburg, Lucerne, and Berlin, as well as performances in Munich, Hamburg, and Amsterdam.

A Brief History of The Cleveland Orchestra

The Cleveland Orchestra was founded in 1918 by Adella Prentiss Hughes. It quickly became the primary concern of the Musical Arts Association, which had been founded earlier to present concerts by visiting orchestras. The Association is still the parent organization operating the orchestra. The orchestra's affairs are governed by The Musical Arts Association's Board of Trustees.

The Cleveland Orchestra's first concerts were given in Grays' Armory and in the Masonic Auditorium. In 1931, the orchestra moved to a new and permanent home, Severance Hall. Built for the orchestra by Cleveland philanthropist John Long Severance, it is considered one of the finest music halls in the world.

The Russian-American Nikolai Sokoloff was The Cleveland Orchestra's first conductor. He was succeeded in 1933 by Artur Rodzinski, who remained with the orchestra until 1943. Erich Leinsdorf held the post of conductor from 1943 to 1946, when George Szell became the Music Director.

Under Szell, the orchestra entered a period of dramatic and sustained growth. The orchestra's personnel was enlarged to 104, and the length of the season gradually grew from thirty to fifty-two weeks. New series were inaugurated to meet audience demand, and popular "Family" programs and Children's Concerts were added. Both local and nationwide radio broadcasts and telecasts were initiated, and recording activities were expanded.

The expansion to a fifty-two-week season was made possible by the opening of Blossom Music Center during the summer of 1968. Located on 800 acres in Cuyahoga Falls, Ohio, it is named after the Dudley S. Blossom family, whose interest in and support of the orchestra date back to its founding days. Blossom Music Center was conceived as a total arts center. Though primarily the summer home of The Cleveland Orchestra, it also presents performances by ballet companies and a series of contemporary music attractions including rock, jazz, and country artists.

Following George Szell's death in 1970, French composer and conductor Pierre Boulez was appointed the orchestra's Musical Advisor, a post he held until the end of the 1971-72 winter season. During that time, Boulez also served as Artistic Advisor for Blossom Music Center and was active in the educational program of the Blossom Festival School. His recordings with the orchestra of Debussy's *Images pour orchestre* and Stravinsky's *The Rite of Spring* won Grammy awards as "Best Classical Performance" of 1970 and 1971 respectively.

A rich choral tradition has always been a part of The Cleveland Orchestra's history. Since 1971, the Chorus has been

prepared under the direction of Robert Page, who succeeded Clayton Krehbiel, Margaret Hillis, and Robert Shaw. Under Page's guidance, the Chorus has participated in several recordings as well as in the production of Emmy Award-winning television spectaculars. The 200-voice professional-caliber chorus contributes its services to the orchestra. It appears annually with the orchestra in major choral works and has been featured with the orchestra in its Carnegie Hall appearances. The Cleveland Orchestra Children's Chorus, Becky Seredick, director, also appears in Severance Hall and Blossom Festival performances.

In the fall of 1971, Lorin Maazel was appointed the orchestra's fifth Music Director, and his tenure began at the start of the 1972-73 season. He continued The Cleveland Orchestra's tradition of regular domestic and international touring, as well as recording activities with CBS and London records. In 1977, the orchestra and Mr. Maazel began recording as well for Telarc records, using first the "direct-to-disc" method, not used since the early days of the recording industry, and then the recently developed digital technique. Following a decade of achievement with The Cleveland Orchestra, Mr. Maazel became the General Manager and Artistic Director of the Vienna State Opera.

On 12 March 1982, Christoph von Dohnányi was named Lorin Maazel's successor as Music Director of The Cleveland Orchestra. He began his artistic responsibilities last summer, participating in decisions regarding personnel, auditions, and programs, and consulting on various projects concerning the orchestra's activities within the community and around the world. Mr. Dohnányi assumes his full-time duties as Music Director in September 1984. He and his family have now taken up residence in Cleveland.



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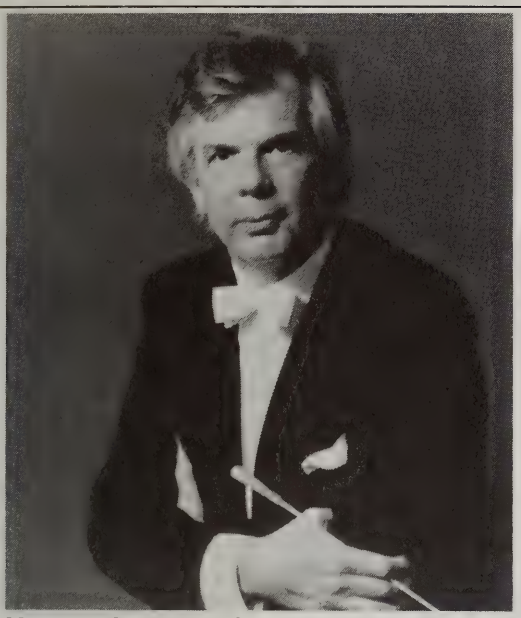
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Please, won't you be seated?

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Christoph von Dohnányi

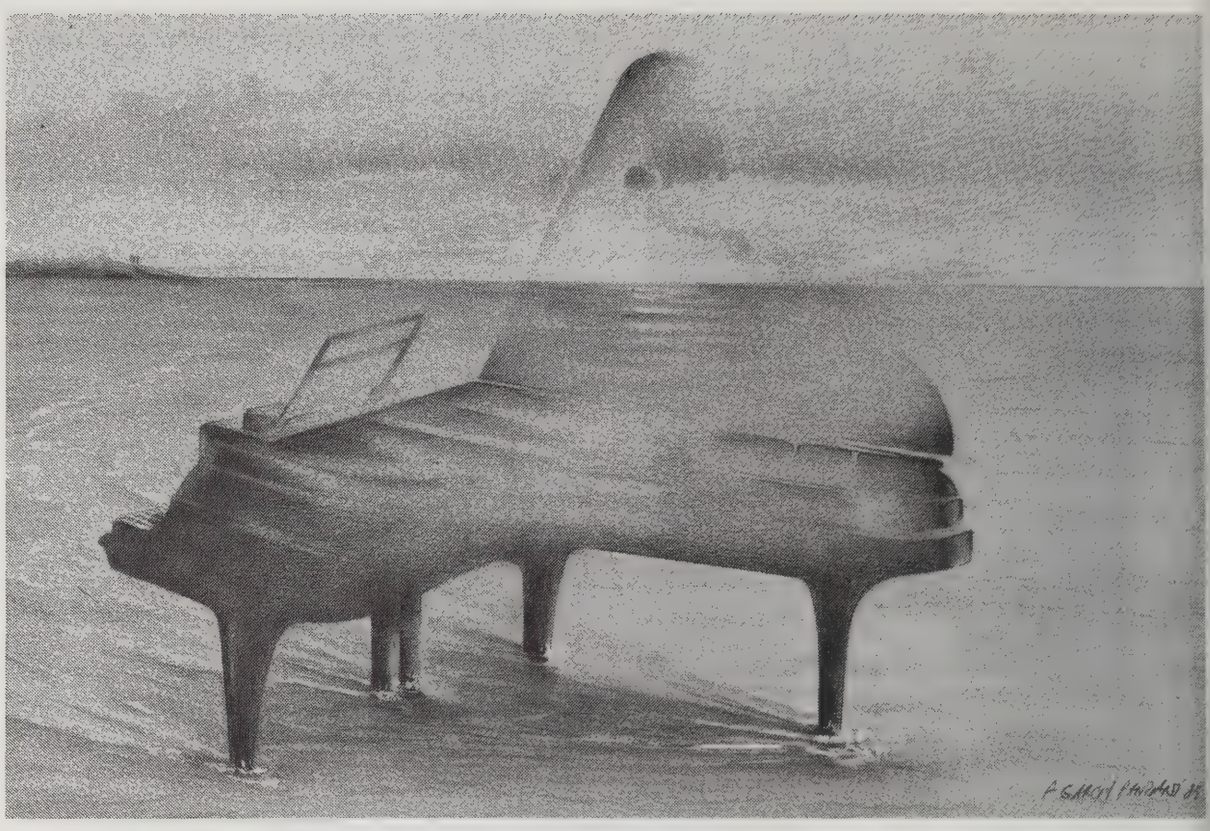


Christoph von Dohnányi, Music Director-Designate of The Cleveland Orchestra, made his debut with the orchestra at Severance Hall on 3 and 5 December 1981. His appointment as the orchestra's sixth Music Director was announced on 12 March 1982. Mr. Dohnányi returned to Severance Hall for a special benefit concert on 6 February 1983, with his wife, the leading German soprano Anja Silja, as soloist. He has since appeared with the orchestra at Blossom Music Center in the summer seasons of 1983 and 1984, and in two weeks of the 1983-84 subscription season. He will assume his duties full-time this September.

Born in Berlin on 8 September 1929, Mr. Dohnányi considers himself a German of half-Hungarian background. His father, Hans, was the son of the famous composer, pianist, conductor, and teacher Ernst ("Ernö") von Dohnányi (1877-1960), and his mother was the sister of the German theologian and author Dietrich Bonhoeffer—who, like Hans von Dohnányi, a distinguished jurist, lost his life under the Nazi regime. When the name is not given complete, the "von" may be omitted. The "h" is pronounced as the "ch" in "Bach."

Christoph von Dohnányi began to study the piano at the age of five. After World War II, he undertook the study of law at the University of Munich, but in 1948 he entered the Musikhochschule there. He abandoned his law studies when he won the Richard Strauss Prize for Composition and Conducting. There followed a period of study with his grandfather at Florida State University, and studies of conducting at the Berkshire Music Center at Tanglewood while Leonard Bernstein was serving on the faculty. Upon his return to Europe, he accepted the position of coach and conductor for opera and ballet at the Frankfurt Opera under Georg Solti; eventually he became artistic and musical director of the Frankfurt Opera. Other appointments have included those of general music director in Lübeck (the youngest in its history) and in Kassel, and director of the West German Radio Symphony Orchestra in Cologne. He was appointed Artistic Director and Principal Conductor of the Hamburg State Opera in 1978.

Mr. Dohnányi has won recognition and renown in numerous guest engagements throughout Europe. Invited by Wieland Wagner to conduct at Bayreuth, he has also frequently appeared at Milan's La Scala, London's Royal Opera House at Covent Garden, and the opera companies of Berlin, Munich, Vienna, and Paris, as well as with the symphony orchestras of Amsterdam, Berlin, Vienna, Budapest, Prague, Warsaw, and London, among others. At the request of Hans Werner Henze, he led the world premiere performances of that composer's *The Young Lord* in Berlin and *The Bassarids* at the Salzburg Festival, where for several years he has conducted opera and concerts, including a new production of *Der Rosenkavalier* and the world premiere of the opera *Baal* by Friedrich



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Cerha (the Austrian composer who finished the third act of Berg's *Lulu*).

The conductor has made numerous recordings for the London label, including the five symphonies of Mendelssohn with the Vienna Philharmonic (the Fourth Symphony, the *Italian*, was among the first digital recordings made in Europe, and was a best-seller on the *Billboard* magazine classical record charts for many weeks). Among his other recordings with the Vienna Philharmonic are Berg's opera *Lulu;* excerpts from *Lulu* paired with the final scene of Strauss's opera *Salome;* Schoenberg's *Erwartung* and Six Songs, Op. 8; Berg's *Wozzeck,* which was nominated for the 1982 Grammy award as Best Opera Recording of the Year (all with Miss Silja); and Stravinsky's *Petrushka* and *The Firebird*. His first recordings with The Cleveland Orchestra, made last October for Telarc, were recently released: Beethoven's Third and Eighth symphonies, and Schubert's *Unfinished*.

Despite his extensive European commitments and his family life in Hamburg, Mr. Dohnányi has found time for immensely successful engagements with the Chicago Symphony Orchestra (in 1974, 1979, 1980, and 1982), the New York Philharmonic (in 1981 and 1983), The Cleveland Orchestra (in 1981, 1983, and 1984), and repeatedly with the Metropolitan, Chicago Lyric, and San Francisco opera companies. In February 1983, the artist began a five-week series of engagements with American orchestras, including the Detroit and Pittsburgh symphony orchestras, followed by eleven concerts with the New York Philharmonic. In September 1983 he returned to the San Francisco Opera for seven performances of Strauss's *Ariadne auf Naxos,* and six performances in September and October of Janáček's *Katya Kabanova,* with Anja Silja in the title role; he scored exceptional success with press and public alike. In January 1984 Mr. Dohnányi and Miss Silja had an enthusiastic reception from press and public for their collaboration in Berg's *Wozzeck* at the Royal Opera House, Covent Garden; it was hailed as perhaps the finest performance of the work ever given there.

This week Mr. Dohnányi is conducting the orchestra in five concerts in his first tour with the ensemble. Prior to this weekend's series of concerts, the orchestra appeared at the Milwaukee Performing Arts Center on 21 August and at the Meadow Brook Festival on 22 August. Mr. Dohnányi will lead the opening concerts of the orchestra's 1984-85 season on 20-21-22 September 1984, with Itzhak Perlman as soloist in the Berg Violin Concerto. The performance will be transmitted by television worldwide.





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harps
Lisa Wellbaum
Alice Chalifoux chair
Laura Okuniewski[1]

flutes
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John Rautenberg°

piccolo
William Hebert

oboes
John Mack
Edith S. Taplin chair
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Pamela Pecha Woods[1]

english horn
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Franklin Cohen
Robert Marcellus chair
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Thomas Peterson[1]

e flat clarinet
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bass clarinet
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saxophone
Thomas Peterson

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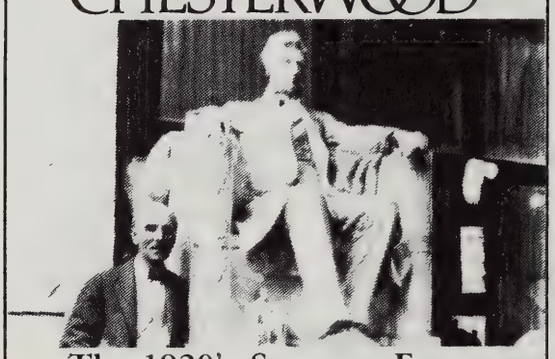


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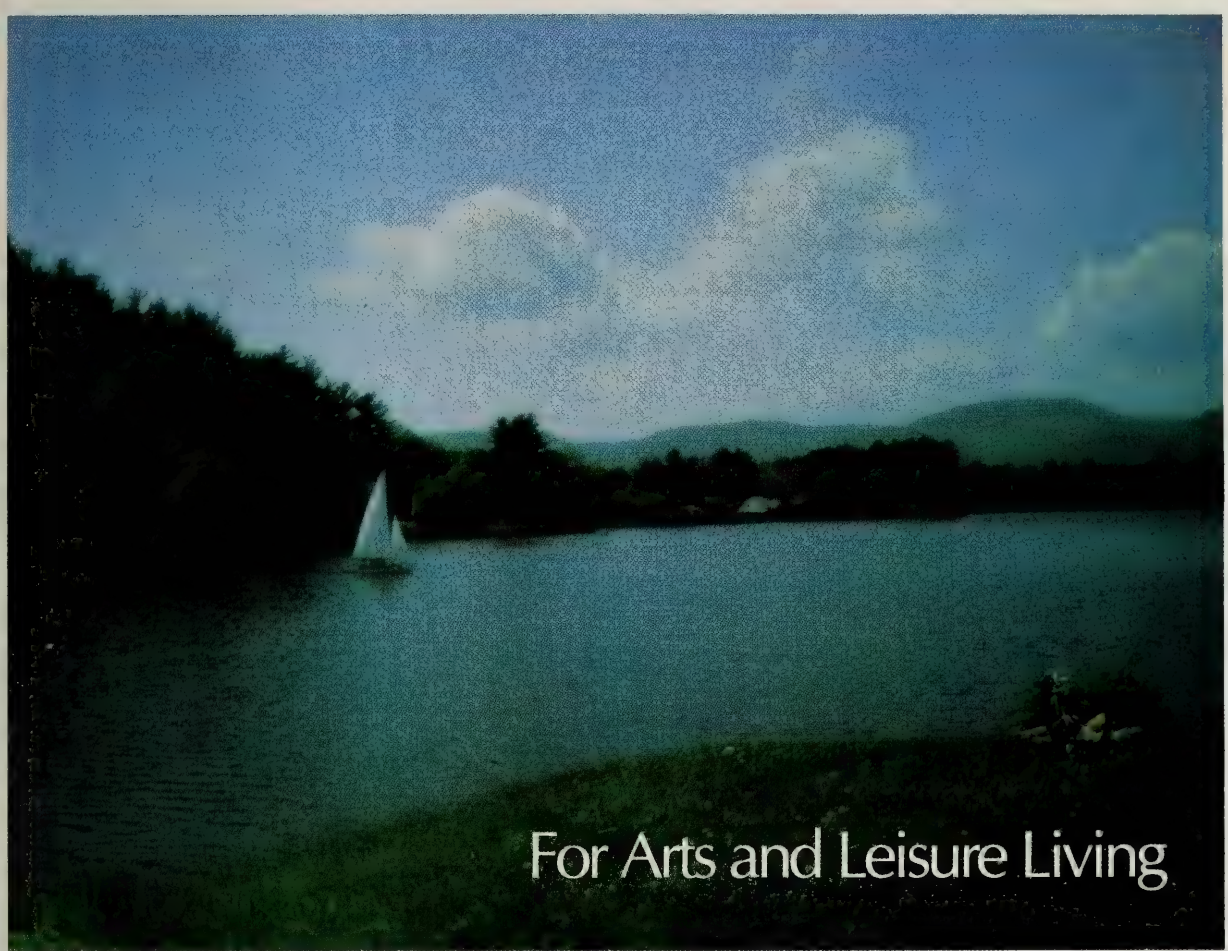
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1984

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SEIJI OZAWA
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Thursday, 23 August at 8:30

JEAN-PIERRE RAMPAL, flute
JOHN STEELE RITTER, piano

MOZART — Sonata in C, K.403
- Allegro moderato
- Andante
- Allegretto

MOSCHELES — Sonata in A for flute and piano, Opus 44
- Allegro fiero
- Andante
- Scherzo: Allegro vivace
- Rondo: Alla polacca

INTERMISSION

FRANCK — Sonata in A
- Allegro ben moderato
- Allegro
- *Recitativo-Fantasia:* Ben moderato
- Allegretto poco mosso

BAZZINI — *La Ronde des lutins*

Baldwin piano

Notes

We think of sonatas for melody instruments and keyboard (such as the flute and piano) as a kind of duet, or perhaps as a flute "solo" with piano "accompaniment." In the late eighteenth century, though, the situation was quite the opposite: the preferred term for such an instrumental duet was "accompanied sonata," but the accompaniment was the instrument that we regard as the solo! It was the keyboard part that really constituted the sonata; the other instrument could play along if it happened to be available—but it wasn't really needed. Gradually, though, the notion of a real duet took hold, and already in Mozart's duo sonatas there is a give-and-take that approaches our conception.

Wolfgang Amadè Mozart composed his C major violin sonata, K.403, which is to be performed here in a flute transcription, in July and August 1782, shortly after moving to Vienna and just about the time of his wedding to Constanze Weber on 4 August. In fact, the composer wrote on the manuscript "First Sonata by me, W.A. Mozart, for my very dear spouse." He wrote two other violin sonatas in swift succession, though for some reason two of them (including K.403) remained unfinished. It was not until a decade later—after the composer's death—that the sonata was actually brought to completion by one Abbe Maximilian Stadler, an academically minded composer who loved Mozart's music and helped his widow put the composer's manuscripts in order. It is quite possible that Mozart intended his inscription to be taken literally—that the sonata really was for Constanze to play herself, since the keyboard part is unusually simple. Mozart completed the first two movements, then broke off in the twentieth measure of the finale. The rest is by Stadler.

Ignaz Moscheles (1794-1870) began his musical education in his native Prague, where his teachers insisted on the exclusive study of Bach, Mozart, and Clementi. But after he had discovered the *Pathétique* Sonata of Beethoven, Moscheles became a devotee of that composer and moved to Vienna, where he was one of the city's most popular virtuoso pianists. When Moscheles was just twenty, the publisher Artaria commissioned him to make the piano score of Beethoven's recently finished opera *Fidelio*. He began traveling all over Europe, giving a series of recitals that was as popular with the general public as it was with such young budding pianists as Robert Schumann and Felix Mendelssohn. In 1825 he settled in London, where he frequently hosted the Mendelssohn family on their English visits. After Mendelssohn founded the Leipzig Conservatory, Moscheles was persuaded to become professor of piano there, remaining the rest of his life. The vast majority of his works are for solo piano, including many hundreds of variations and showpieces that are of little consequence and many piano sonatas of much greater value. His pedagogical books are still used. The Flute Sonata in A major, Opus 44, was composed in 1819. It is his only large work for that instrument, though in 1825 he wrote a sonata that was designated either for flute or violin. The sonata is typical of Moscheles' work in that its well-wrought structures are devoid of excess sentimentality, yet have a flair for technical brilliance.

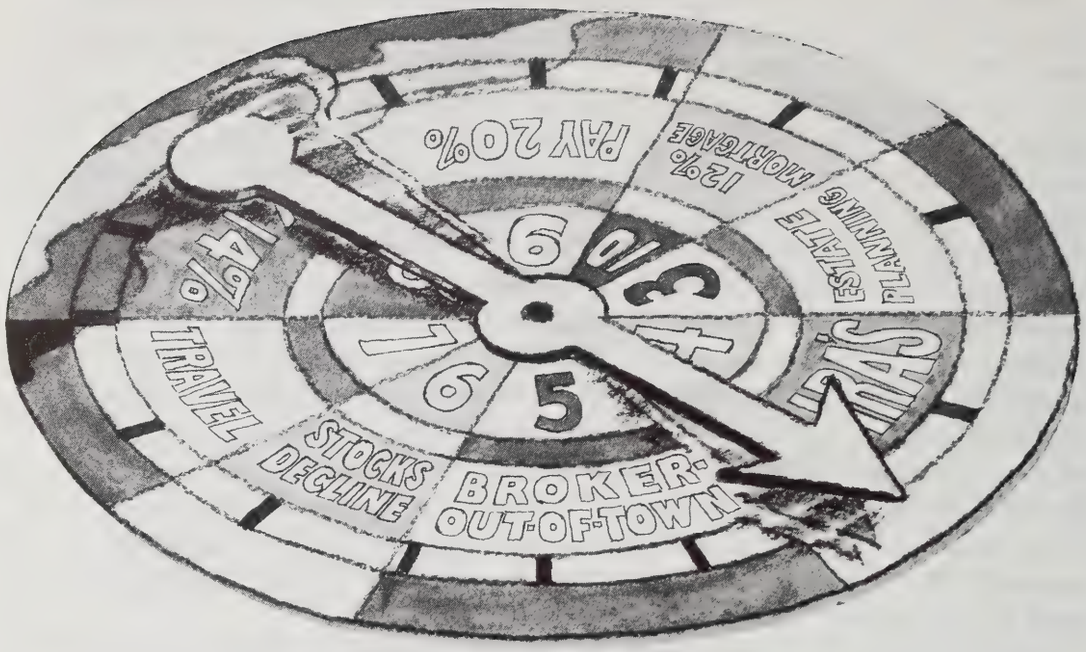
César Franck composed his sunny Violin Sonata in A (to be performed here in a flute transcription) for the great Belgian violinist Eugene Ysaÿe, who was to be married in Belgium on 26 September 1886. Franck was unable to attend the wedding, but he gave the sonata to Charles Bordes to present to the virtuoso at the wedding breakfast. At the first available moment, Ysaÿe played through it with

Bordes's sister, following that read-through with a private performance for an invited audience. The sonata was first played publicly in Brussels the following December, where it aroused great enthusiasm. It has continued to be regarded as one of Franck's finest works.

The relatively brief first movement follows the traditional sonata form, with a gently rocking theme whose rhythm predominates almost throughout, and a more forceful contrasting theme given to the piano alone. Its brevity and moderate tempo give it the character of a slow movement that has been placed first in the overall plan. The second movement, then, is the Allegro that would normally be expected first—a large and dramatic structure that ranges much farther harmonically. The third movement is irregular and free in its unfolding, a fact made explicit by its title *"Recitativo-Fantasia."* Yet its opening gesture, which recurs frequently, is unmistakably related to the very opening of the sonata. The finale is, for the most part, a canon, or strict imitation, between the violin and piano, an overt contrapuntal technique rarely employed in the instrumental music of Franck's time, though likely enough to come from an organist who admired Bach. It is, in any case, a frankly melodious creation, far removed from the austerity normally associated with such forbidding technical achievement. On the contrary, this canon sings throughout.

Antonio Bazzini (1818-90) was one of the most admired violinists of his time. Both Schumann and Mendelssohn thought highly of him (he played the first private performance of Mendelssohn's well-loved Violin Concerto). From 1852 to 1863 he lived in Paris, the center of his operations as a touring violin virtuoso, and he turned out a large number of showpieces for his instrument. After a tour of the Netherlands in 1864, he gave up touring and devoted himself to composition in Brescia, his native city. Having no further need for the virtuosic works of his earlier years, he began to compose in much more serious forms—opera, symphonic poems, and especially chamber music, in which he was most successful. By 1873 he had become a professor of composition at the Milan Conservatory, and he was named director in 1882. His pupils included Mascagni and Puccini. *La Ronde des lutins,* described as a *"scherzo fantastique,"* is one of his most popular showpieces; it was composed early in his touring career and published in 1852. It will be performed here in a transcription for flute.

—Steven Ledbetter



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SEIJI OZAWA
Music Director

Weekend Prelude

Friday, 24 August at 7

THE CLEVELAND ORCHESTRA STRING QUARTET
Daniel Majeske, violin
Bernhard Goldschmidt, violin
Robert Vernon, viola
Stephen Geber, cello

HAYDN — Quartet in D, Opus 64, No. 5, *The Lark*
Allegro moderato
Adagio, cantabile
Menuetto: Allegretto
Finale: Vivace

BRAHMS — Quartet No. 3 in B-flat, Opus 67, No. 3
Vivace
Andante
Agitato (Allegretto non troppo); Trio
Poco Allegretto con Variazoni—
Doppio Movimento

Notes

Haydn had written string quartets frequently in the 1760s and 1770s, but during the decade from 1775 to 1784 he was very much involved in the composition of opera (and rehearsals for productions of operas by others) for his music-loving patron Prince Nikolaus Esterházy, and he evidently found little time or impetus to work on string quartets. Only a single set of quartets, published as Opus 33, dates from that period. But in the late 1780s he returned to quartet composition on a regular basis, writing no fewer than twenty-five quartets in the decade from 1785 to 1795. Among these were twelve quartets written for and dedicated to a businessman named Tost, hence the nickname "Tost Quartets" applied to Haydn's Opus 54, 55, and 64.

The quartet nicknamed *"The Lark"* (though not so named by Haydn, apparently) was printed as No. 5 of the Opus 64 set, though it was the sixth and last to be composed. It has long been one of the most popular of the Haydn quartets; the composer himself adapted the last movement in 1793 for performance by a

mechanical flute-clock! All of the Tost quartets show Haydn at a peak of invention and compositional freedom, drawing from years of experience in quartet composition and indulging in the richest variety. The ornithological nickname likely comes from the first violin's entrance in the opening movement—soaring above the staccato part of the three lower voices with a sweet *cantabile* melody—or, perhaps, from the richly embellished first violin part in the Adagio cantabile, where it leads most of the activity. For the rest, though, the four participants support one another, interact, discuss, and occasionally argue with the musical equivalent of that most prized of social qualities in eighteenth-century life, the art of conversation.

Brahms had been hesitant to publish string quartets early in his career; the powerful example of Beethoven was simply too overwhelming. Not until his fortieth year (1873) did he bring out the two quartets of Opus 51, and then only after having worked on them for many years—and, reportedly, after having destroyed some twenty other quartets that didn't attain his high standards. The intense effort that Brahms put into the string quartet occasionally revealed itself in those first published quartets as a straining after effect, attempting perhaps more than the quartet medium allowed. Surprisingly different, then, is his last string quartet, Opus 67, completed in May 1876 and published later the same year. For this quartet, Brahms returned to Haydn, the progenitor of all string quartet writing, and produced a work of wit and charm. His good friend Clara Schumann wrote to him, after hearing a private performance:

> I am especially pleased with the third and fourth movements and I cannot decide which delights me the more, the melodious viola solo in the third or the charming theme with its delicate tracery in the fourth. The theme with its playful ending is a pure joy.

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On the whole, playfulness is not a quality normally associated with Brahms, and Clara Schumann's comment highlights one of the striking features of this work. When it was performed privately at the home of Brahms's physician friend and correspondent Theodor Billroth in June 1876, a notice appeared in one of the Vienna papers: "The new work is said to be very tuneful and easy to understand." This was something new and different for Brahms—at least as far as the general public went. The newspaper also recounted that the composer was to receive 3,000 marks for the piece from a foreign publisher. The lighthearted tone of the music must have infected the composer's own sense of humor, for when he wrote to his publisher Simrock in October he was unabashedly whimsical:

> You are unbearably slow! The Quartet not yet printed! [The composer had yet to supply the manuscript!] Why Schuster of Karlsruhe would have had it done long ago! . . . For a fee I am only asking a paltry 15,000 marks. From this sum you will deduct 3,000 marks out of inborn modesty; for delay 1,500; for further waiting for the arrangement for four hands 1,500; for two sketches 750; for cigars, tobacco, eau de Cologne, etc. 2,250; for errors in the accounts I shall lose another 3,000 and you have already advanced me 600, so there will be 2,400 left.

The quartet opens with a rollicking 6/8 theme that could almost stem from Haydn himself, though by the time the first phrase is repeated, the violins and later the cello shift the rhythm to 3/4 against 6/8—and we know that we are in the world of Johannes Brahms, for all his homage to the past. The key relationships, too, are purely classical (the second theme is in the dominant key of F, not some more distant harmonic relationship, as had become common by the late nineteenth century). Brahms intensifies the contrast by rhythmic rather than harmonic means, shifting to 2/4 time for the secondary material, and making clever use of the rhythmic opposition throughout the movement. The slow movement is a broad aria, with a dramatic middle section. The D minor scherzo is remarkable for its passionate viola solo accompanied by the three remaining instruments with mutes. The finale, in the variation form at which Brahms excelled, also summarizes the entire work. A late variation turns into the opening theme of the first movement, and reminiscences of other parts of the quartet appear in the coda against an augmentation of the varied theme.

—Steven Ledbetter

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MENDELSSOHN — Symphony No. 3 in A minor, Opus 56, *Scottish*
- Introduction and Allegro agitato
- Scherzo assai vivace
- Adagio cantabile
- Allegro guerriero and Finale maestoso

INTERMISSION

BRAHMS — Piano Concerto No. 2 in B-flat, Opus 83*
- Allegro non troppo
- Allegro appassionato
- Andante
 - *Cello solo:* STEPHEN GEBER
- Allegretto grazioso

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NOTES

Felix Mendelssohn-Bartholdy
Symphony No. 3 in A minor, Opus 56, *Scottish*

Jakob Ludwig Felix Mendelssohn was born in Hamburg, Germany, on 3 February 1809 and died in Leipzig on 4 November 1847. Bartholdy was the name of his maternal uncle, Jakob, who had changed his own name from Salomon and taken on Bartholdy from the previous owner of a piece of real estate he bought in Berlin. It was he who most persistently urged the family's conversion to Lutheranism: the name Bartholdy was added to Mendelssohn—to distinguish the Protestant Mendelssohns from the Jewish ones—when Felix's father actually took that step in 1822, the children having been baptized as early as 1816. Mendelssohn conceived the Scottish *Symphony as early as 1829 and continued sketching it in Rome in the late winter and spring of 1831; he then stopped work on it for a decade. He finally finished the score in Berlin on 20 January 1842 and conducted its first performance in the Leipzig Gewandhaus on 3 March that year. The American premiere was given by the New York Philharmonic Society under the direction of George Loder on 22 November 1845. The score calls for pairs of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.*

On 30 July 1829, Felix Mendelssohn, traveling with his friend Karl Klingemann, an amateur poet and attaché at the German embassy in London, wrote to his family from Edinburgh about the sightseeing he and Klingemann had done, with a particular account of their visit to the palace of Holyrood, closely associated with the romantic figure of Mary, Queen of Scots. Here, it is said, she succumbed to an infatuation for an Italian lutenist named David Rizzio, for which real or imagined affair her husband had poor Rizzio murdered. The story has appealed to opera composers over the years—all of them unknown today: Canepa, Capecalatro, Rodrigues, Schliebner, and most recent of them all, an American woman named Mary Carr Moore, whose *David Rizzio* was produced in Los Angeles in 1935 (the vocal score has recently been reprinted by Da Capo). Many visitors, including Dr. Samuel Johnson, included Holyrood on their itineraries. Mendelssohn, too, was touched by the romantic tale associated with the spot. He wrote:

> We went, in the deep twilight, to the palace where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. That is where they went up and found Rizzio in the little room, dragged him out, and three chambers away is a dark corner where they killed him. The adjoining chapel is now roofless; grass and ivy grow abundantly in it; and before the ruined altar Mary was crowned Queen of Scotland. Everything around is broken and moldering, and the bright sky shines in. I believe I found the beginning of my Scotch symphony there today.

Indeed, on that day, Mendelssohn wrote down the opening bars of the melody that begins his A minor symphony. But Holyrood was not the only impressive sight in Scotland. He was much taken, too, with the natural phenomenon known as Fingal's Cave in the Hebrides, and there, too, he wrote down a melody that came into his head on the spot. Later in 1829 he wrote, "The 'Scotch' symphony and all the *Hebrides* matter is building itself up step by step," implying that he was at work on two compositions inspired by his travels. But both of them were

soon pushed aside. In 1830 he had to compose the *Reformation* Symphony, now known as No. 5, for the 300th anniversary of the Augsburg Confession which had firmly established Luther's new church, and that event wouldn't wait. Then he undertook his grand tour, extending from May 1830 to June 1832, with months-long stops in Rome, Paris, and London. New impressions crowded in on him and demanded attention, even though he was still working on compositions already underway.

From Rome on 20 December 1830, Felix wrote to his family, "The *Hebrides* is completed at last, and a strange production it is." After mentioning a few small vocal pieces he was working on, he added: "After the new year I intend to resume instrumental music, and to write several things for the piano, and probably a symphony of some kind, for two have been haunting my brain." The two symphonies in question were the ones we now know as the *Scotch* (or, better, *"Scottish"*) and *Italian* symphonies.

Just after Christmas, Felix complained of absolutely miserable rainy weather, which may have dampened his sightseeing ardor, but surely made it easier for him to settle down to composition instead of running off to visit the villa and gardens at Tivoli. And though the weather became springlike by mid-January, he was able to write on the 17th that he had completed some small pieces and that "the two symphonies also begin to assume a more definite form, and I particularly wish to finish them here." It is surprising that a composer should try to work on avowedly *Scottish* and *Italian* symphonies (the names come from Mendelssohn himself, though he used *"Scottish"* only informally in his letters, and not on the published score) at the same time. One result is that the two symphonies are, in a sense, tonal shadows of one another: the *Scottish* is mostly in A minor, but ends in the major, while the *Italian* is in A major but ends in the



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minor. He continued for a time to work on both pieces, though the sunny brilliance of Italy seems to have driven out the memory of Scottish mists, for on 22 February 1831 he wrote to his sister Fanny (herself a composer of some ability):

> I have once more begun to compose with fresh vigor, and the Italian symphony makes rapid progress The Scottish symphony alone is not yet quite to my liking; if any brilliant idea occurs to me, I will seize it at once, quickly write it down, and finish it at last.

In the end, though, his attention was directed to the completion of his remarkable and too-little-known cantata *Die erste Walpurgisnacht* (a setting of a text by Goethe) and the *Italian* Symphony. The *Scottish* Symphony was unfinished at the time of his return home. And Mendelssohn soon became so involved in marriage and a busy professional life, conducting and administering in Leipzig, that the A minor symphony must have looked to be unfinished forever. Only in 1841, after he had experienced severe disappointment with an attempt to reform the musical life of Berlin, did he return to the long-unfinished score—possibly because his new mood of resignation more precisely matched the character of the sombre musical ideas he had conceived earlier in the blithe period of early manhood.

By the time he finished the work, he clearly felt that the expressive character of the music took precedence over any allegedly "Scottish" elements. At any rate, he omitted the adjective "Scottish" from the published score, but added a note that the audience should be given a listing of the different movements that stresses their expressive content, with headings that differ in some striking ways from those of the score itself:

Tempo indication in score	Character indications for the audience
I. Andante con moto—	Introduction
Allegro un poco agitato—	Allegro agitato ("slightly agitated
Assai animato	Allegro")
II. Vivace ma non troppo	Scherzo assai vivace ("very lively
	Scherzo")
III. Adagio	Adagio cantabile ("songlike Adagio")
IV. Allegro vivacissimo	Allegro guerriero ("martial Allegro")
	Finale maestoso ("majestic Finale")

This last of Mendelssohn's symphonies is also the freest, the most romantic. Even Wagner, a composer usually antipathetic to Mendelssohn's work, conducted the *Scottish* Symphony and admired the poetic qualities of the music. (Is it mere chance that a chromatic figure in the sustained woodwinds over muttering tremolo strings near the end of the first movement suggests the *Flying Dutchman* overture?) But just how "Scottish" is it? Here are no skirling bagpipes, no highland flings, no folk tunes borrowed and harmonized (though the pentatonic main tune of the second movement certainly has some characteristics of a Scottish folk melody). Even so sensitive a musician as Robert Schumann found himself tripped up on this point: he reviewed the score of this work in the mistaken assumption that it was the *Italian* Symphony and wrote that the beauty of the music made him regret that he had never visited Italy!

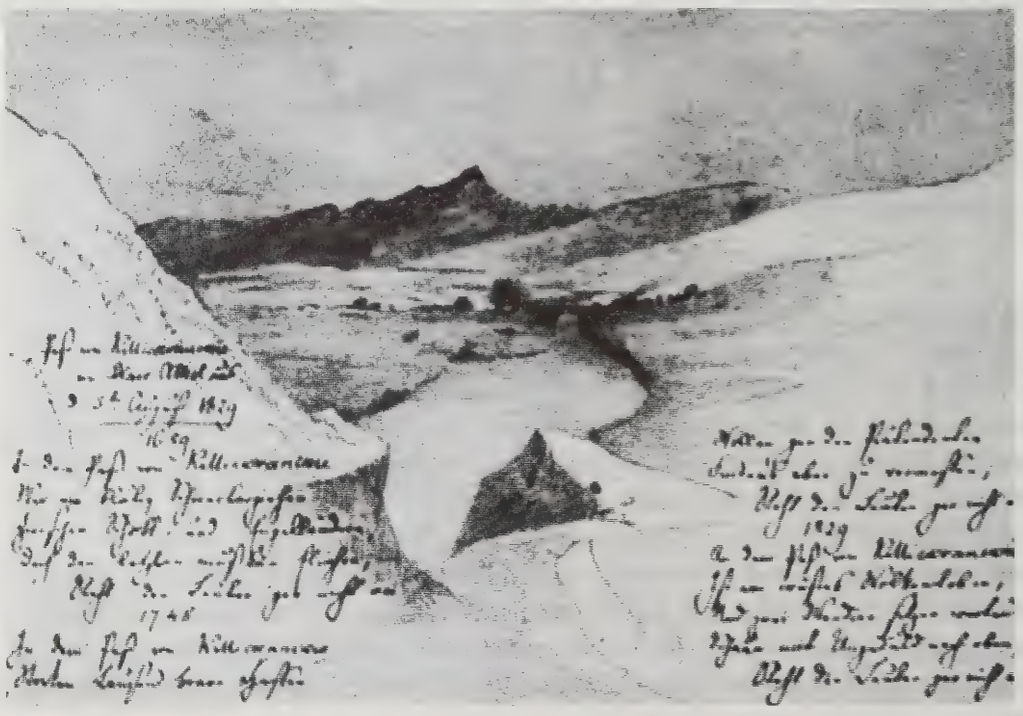
The opening theme is the only part of the score explicitly inspired by Scotland; it is the melody that Mendelssohn wrote down after his visit to Holyrood, a pen-

sive tune in A minor sung by melancholy violas and oboes. The development of this theme is shrouded in harmonic clouds and mists. A hesitant pause on the dominant leads into the main body of the movement with a 6/8 melody that follows the outline of the introductory theme, but in a more agitated character. A vigorous continuation, based largely on the opening gesture of the main theme, ultimately yields to a meltingly lyrical closing theme in E minor that ends the exposition. The development becomes progressively less energetic, as the texture lightens to a long, gentle cello tune that seems about to die away into silence as the strings and clarinets bring in the recapitulation. A particularly attractive touch here: the cellos continue singing their broad, lyrical melody as a new counterpoint to the main theme. A tutti coda ends—but leaves the woodwinds hanging with a version of the main motive; they die away into a final pensive statement of the introductory phrase.

The scherzo, which comes next, is of a brilliance unsurpassed even in that most brilliant of Mendelssohn scores, the *Italian* Symphony. The principal theme, first stated in the clarinet over tremolo strings, is supposed to be derived from an actual Scottish bagpipe tune, though it could just as easily be a completely original melody. The secondary theme begins staccato in the strings. Even in the tuttis the movement remains zephyr-light throughout.

The third movement alternates a slow singing melody with rhythmic ideas of a march-like character. The dotted rhythms that appear in the winds at the outset eventually take over the entire orchestra, but the cantilena comes back each time with ever more delicate elaboration.

The finale begins with a wild flourish in the violins against a steady marching beat in the horns, bassoons, and violas. Mendelssohn characterized this movement, after all, as a "martial Allegro," and the battle is joined at once. A second theme, equally warlike in its determined vitality, is first sounded by the oboe and



From the travel diary of Mendelssohn and Karl Klingemann, with a sketch by Mendelssohn of the Scottish countryside

clarinets over tremolo violins; its shape seems to be related to that of the very opening theme of the symphony. These two themes do battle with one another, but at the end of the recapitulation the second theme gradually dies out in a very beautiful passage that seems about to lead to a quiet conclusion—perhaps yet another and more definitive statement of the first movement's introductory theme. But Mendelssohn has a surprise: suddenly we move to the major and the presentation of a completely new theme (though it may be possible to demonstrate some connection with the introductory melody, it is not immediately obvious to the listener), described by Mendelssohn as *"maestoso"* ("majestic"). Some critics find this new theme to be an unconvincing outburst, an unmotivated capitulation to the major mode for a "heroic" conclusion. The idea is not unique, though. Other composers at about the same time (one thinks of Schumann and his Second Symphony) also experimented with the introduction of a brand-new theme at the very end of the symphony, actually changing, in retrospect, the listener's recollection of the foregoing moods with a conclusion pregnant with affirmative power.

—Steven Ledbetter

Christoph von Dohnányi has recorded all five symphonies of Mendelssohn (plus several overtures and other works) with the Vienna Philharmonic for London. No. 3 is on London 7184 (with the *Athalia* Overture and *War March of the Priests*).

Johannes Brahms
Piano Concerto No. 2 in B-flat, Opus 83

Johannes Brahms was born in Hamburg, Germany, on 7 May 1833 and died in Vienna on 3 April 1897. He made the first sketches for this work in the late spring of 1878 and completed the score at Pressbaum, near Vienna, on 7 July 1881. After a private tryout of the concerto with Hans von Bülow and the Meiningen Orchestra, Brahms gave the first performance on 9 November 1881 in Budapest, Alexander Erkel conducting the orchestra of the National Theater. Rafael Joseffy introduced the work in America at a New York Philharmonic concert on 13 December 1882, Theodore Thomas conducting. The orchestra consists of two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, timpani, and strings.

" . . . and a second one will sound very different," wrote Brahms to Joseph Joachim, rendering a report on the disastrous reception in Leipzig of his First Piano Concerto. More than twenty years would pass before there was "a second one." They were full years. Brahms had settled in Vienna and given up conducting and playing the piano as regular activities and sources of livelihood. Belly and beard date from those years ("clean-shaven they take you for an actor or a priest," he said). The compositions of the two decades include the variations on themes by Handel, Paganini, and Haydn; the string quartets and piano quartets (three of each), as well as both string sextets, the Piano Quintet, and the Horn Trio; a cello sonata and one for violin; the first two symphonies and the Violin Concerto; and, along with over a hundred songs and shorter choral pieces, a

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series of large-scale vocal works including the *German Requiem,* the *Alto Rhapsody,* the *Song of Destiny,* and *Nänie.* He was resigned to bachelorhood and to never composing an opera. He had even come to terms with the fact that at the beginning of the century there had been a giant called Beethoven whose thunderous footsteps made life terribly difficult for later composers. To the young Brahms, Beethoven had been inspiration and model, but also a source of daunting inhibition. Fully aware of what he was doing and what it meant, Brahms waited until his forties before he sent into the world any string quartets or a first symphony, both being genres peculiarly associated with Beethoven. In sum, the Brahms of the Second Piano Concerto was a master, confident and altogether mature. For the University of Breslau to call him *"artis musicae severioris in Germania nunc princeps"* in its honorary degree citation of 1879 was to take a firm anti-Bayreuth political stand, but at least in that central and northern European musical world where opera was thought of as either transalpine triviality or as the province of that dangerous vulgarian, Dr. Richard Wagner, the stature of Johannes Brahms was clearly perceived.

In April 1878, Brahms made what was to be the first of nine journeys to Italy and Sicily. His companion was another bearded and overweight North German who had settled in Vienna, Theodor Billroth, an accomplished and knowledgeable amateur musician, and by profession a surgeon, a field in which he was even more unambiguously *"princeps"* than Brahms in his. Brahms returned elated and full of energy. His chief task for that summer was to complete his Violin Concerto for Joseph Joachim. He planned to include a scherzo, but dropped the idea at Joachim's suggestion. He had, however, made sketches for such a movement after his return from the South, and he retrieved them three years later when they became the basis of the new piano concerto's second movement.

The year 1881 began with the first performances of the *Academic Festival* and *Tragic* overtures, and there were professional trips to Holland and Hungary as well as another Italian vacation. In memory of his friend, the painter Anselm Feuerbach, he made a setting of Schiller's *Nänie,* and then set to work on the sketches that had been accumulating for the piano concerto. (By this time,

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Brahms had established a regular pattern for his year: concentrated compositional work was done during the summers in various Austrian or Swiss villages and small towns, each visited for two or three years in a row and then dropped, while winters were the season of sketches, proofreading, and concerts.) On 7 July, he reported to his friend Elisabet von Herzogenberg, perhaps his closest musical confidante of those years, that he had finished a "tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo." Writing on the same day to the pianist Emma Engelmann, he is not quite so coy, though Billroth was sent his copy with a remark about "a bunch of little piano pieces." The measure of Brahms's sureness about the work is to be found in his singling it out for dedication "to his dear friend and teacher Eduard Marxsen." Marxsen, to whom Brahms had been sent by his first teacher, Otto Cossel, as a boy of seven, was born in 1806 and had studied with Carl Maria von Bocklet, the pianist who had played in the first performance of Schubert's E-flat trio, and his orchestral version of Beethoven's *Kreutzer* Sonata was widely performed in the nineteenth century. Brahms's devotion lasted until the end of Marxsen's life in 1887. The choice of the B-flat concerto as occasion for the long-delayed formal tribute to his master is surely significant: not only was the piano Marxsen's instrument as well as his own, but Brahms must have felt that he had at last achieved what had eluded him in the wonderful D minor concerto, namely the perfect fusion of inspirational fire with that encompassing technique whose foundations were laid in those long-ago lessons in Hamburg.

It was the last work Brahms added to his repertory as a pianist, and for someone who had long given up regular practising to get through it at all is amazing.

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Phyllis Curtin, Dean, Boston University School for the Arts, and Professor of Voice, School of Music
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After the premiere, Brahms took the work on an extensive tour of Germany with Hans von Bülow and the superb Meiningen Orchestra: Leipzig resisted once again, but elsewhere the reception was triumphant. People tended to find the first movement harder to grasp than the rest, and almost universally a new relationship between piano and orchestra was noted, phrases like "symphony with piano obbligato" being much bandied about. With respect to the latter question, it is mainly that Brahms knew the concertos of Mozart and Beethoven better than his critics and was prepared to draw more imaginative and far-reaching conclusions from the subtle solo-tutti relationship propounded in those masterpieces of the classical style.

Brahms begins by establishing the whole range of the solo's capabilities. The piano enters with rhythmically cunning comment on the theme sung by the horn. This is poetic and reticent, though there is also something quietly assertive in the way the piano at once takes possession of five-and-a-half octaves from the lowest B-flat on the keyboard to the F above the treble staff. When, however, the woodwinds and then the strings continue in this lyric vein, the piano responds with a cadenza that silences the orchestra altogether. But this cadenza, massive and almost violent though it is, settles on a long dominant pedal and demonstrates that its "real" function is to introduce, as dramatically as possible, an expansive and absolutely formal orchestral exposition. Perhaps the greatest moment, certainly the most mysterious and original, of this magisterial movement is the soft dawning of the recapitulation, the horn call and its extensions in the piano being now gently embedded in a continuous and flowing texture, an effect that suggests that the opening of the movement should be played not as an introduction in a slower tempo, but as the real and organic beginning. When all this occurs, you remember the piano's earlier eruption into the cadenza, and the contrast now of the entirely lyrical continuation is the more poignant for that



Johannes Brahms



Photograph by Herb Snitzer

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memory. One tends to think of this concerto as essentially declamatory and as the quintessential blockbuster, but the expression mark that occurs more often than any other is *"dolce"* (followed in frequency by *"leggiero"*!).

Beethoven had to answer tiresome questions about why there were only two movements in his last piano sonata, and now Brahms was constantly asked to explain the presence of his "extra" *Scherzerl*. He told Billroth that the first movement appeared to him "too simple [and that] he required something strongly passionate before the equally simple Andante." The answer half convinces: simplicity is not the issue as much as urgency and speed. Long-range harmonic strategy, particularly with respect to the Andante to come, must have had a lot to do with Brahms's decision. The contrast, in any event, is welcome, and the movement, in which one can still sense the biting double-stops of Joachim's violin, goes brilliantly.

The first and second movements end in ways meant to produce the ovations they got at their early performances. From here on, Brahms reduces the scale of his utterance, trumpets and drums falling silent for the remainder of the concerto. The Andante begins with a long and famous cello solo,* which, like its oboe counterpart in the Adagio of the Violin Concerto, becomes increasingly and ever more subtly enmeshed in its surroundings (and thus less obviously soloistic). The piano does not undertake to compete with the cello as a singer of that kind of song. Its own melodies stand on either side of that style, being more embellished or more skeletal. The key is B-flat, the home key of the concerto and thus an uncommon choice for a slow movement, the most famous precedent being Brahms's own earlier piano concerto, but the excursions within the piece are bold and remarkable in their effect. For an example, it is its placement in the distant key of F-sharp that gives the return of the cello solo its wonderfully soft radiance.

The finale moves gently in that not-quite-fast gait that is so characteristic of Brahms. A touch of gypsy music passes now and again, and just before the end, which occurs without much ado, Brahms spikes the texture with triplets.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

*Five years later Brahms found another beautiful continuation from the same melodic germ in the song *"Immer leiser wird mein Schlummer."*

Brahms's Piano Concerto No. 2 has been recorded by The Cleveland Orchestra, George Szell conducting, and Rudolf Serkin, pianist, on Columbia MY-37258. It is also available in the album of both Brahms concertos by these artists, MG-31421. Leon Fleisher's recording with Mr. Szell and the orchestra is currently available on Odyssey Y-32222 (Concerto No. 1 is on Odyssey Y-31273).

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RUGGLES — *Men and Mountains*
- Men
- Lilacs
- Marching Mountains

LALO — *Symphonie espagnole* in D minor, Opus 21, for violin and orchestra
- Allegro non troppo
- Scherzando: Allegro molto
- Intermezzo: Allegretto non troppo
- Andante
- Finale: Allegro

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INTERMISSION

DVOŘÁK — Symphony No. 8 in G, Opus 88*†
- Allegro con brio
- Adagio
- Allegretto grazioso
- Allegro ma non troppo

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NOTES

Carl Ruggles
Men and Mountains

Carl Ruggles was born in East Marion, Massachusetts, on 11 March 1876 and died in Bennington, Vermont, on 24 October 1971. He originally planned a large-scaled work with the title Men and Angels, *but it was later split up into three independent compositions:* Men and Mountains, Angels, *and* Sun-Treader. *As it stands,* Men and Mountains *is an enlarged version of a score originally composed for small orchestra in 1924 (and performed that year by Edgard Varèse's International Composers' Guild), then brought to its present size in 1936, in which year it was first performed. Ruggles then further revised it in 1941. The score calls for an orchestra of two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, cymbals, tenor drum, bass drum, piano, and strings.*

Those who know Carl Ruggles' fiercely independent music may find it hard to believe that he once intended to study with Dvořák! Born into an old New England family, Ruggles began playing the violin (an instrument he had himself made out of a cigar box) at the age of six. Before long, though, he received a real instrument and pursued it seriously. He worked in theater orchestras in Boston during his late teens, attended concerts of the Boston Symphony Orchestra (then less than fifteen years old), and occasionally played chamber music with members of the orchestra. His violin teacher Felix Winternitz had him play before Fritz Kreisler, who suggested that he go to Prague for further study of the violin and composition work with Dvořák. The plan fell through owing to the death of a financial sponsor, and Ruggles remained in the Boston area, where he took lessons in composition from the father figure of American music, John Knowles Paine, the Harvard professor who had been the first person to hold a chair in music in an American university.

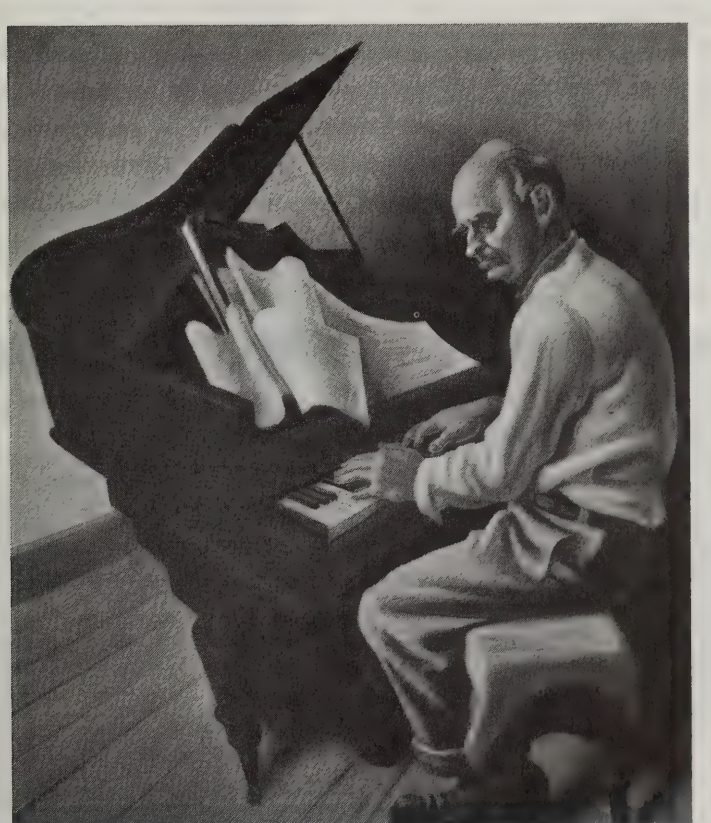
During his twenties, at the turn of the century, Ruggles made a living in a variety of ways—engraving music for a Boston publisher, writing reviews for a newspaper in Cambridge, giving music-club lectures on such modern composers as Wagner, Franck, d'Indy, and especially Debussy. In 1907 he moved to Winona, Minnesota, where he taught at a school and founded an orchestra. Ten years later he settled in New York, where he hoped to interest the Metropolitan Opera in his opera-in-progress *The Sunken Bell,* based on a play by Gerhart Hauptmann. In New York he met Edgard Varèse and became part of a circle of advanced composers in which he was able to hear some of his larger compositions. When Henry Cowell established his New Music Edition in 1927 to publish the work of contemporary composers, Ruggles' *Men and Mountains* and *Portals* for string orchestra comprised the first issue. One of the subscribers to the series was another American of highly individual bent, Charles Ives, who appreciated Ruggles' willingness to work with a predominantly dissonant harmonic idiom. As Ives once remarked, "Beauty in music is too often confused with something that lets the ears lie back in an easy chair." And it was evidently at an early performance of *Men and Mountains* in New York that Ives turned angrily to a member of the audience who booed the piece and exhorted him to "stand up before fine strong music like this" and "take a good dissonance like a man!"

Ruggles began spending his summers in Vermont and finally settled there for the rest of his long life. His last important compositions came in the 1940s, when he was about seventy; after that he turned more and more to painting, which occupied him until his death at ninety-five. Still, though he did not compose much in the last quarter-century of his life, those years finally allowed him to hear some of the music he had written decades earlier. His major score, *Sun-Treader,* had first been performed in Paris and Berlin by Nicholas Slonimsky in 1932, but Ruggles had not been present. He did not hear the score until it was recorded in 1965.

Ruggles' style was highly individual. Though he was aware of such developments as the twelve-tone technique, he never used them himself. He did like to write melodies using most of the notes of the chromatic scale, but not as a means of organization: he simply preferred to hear from seven to ten of the twelve possible pitches before repeating any.

Men and Mountains bears an inscription from William Blake: "Great things are done when men and mountains meet." The three movements of the score are all quite brief (they run 40, 30, and 52 measures respectively), but are strongly characterized. The first, *Men, A Rhapsodic Proclamation for Horns and Orchestra,* is gritty and dense in harmony, brassy in sound. *Lilacs,* a gentle elegy for strings serving to provide sharp contrast between the two outer movements, is no less dense harmonically. *Marching Mountains* is affirmative and exultant, marked through much of its course by a percussion ostinato. Momentary softenings of the mood merely emphasize the power of the brass instruments when they return.

—Steven Ledbetter



Thomas Hart Benton's "The Sun-Treader—Portrait of Carl Ruggles" (Nelson Gallery, Atkins Museum, Kansas City)

Edouard Lalo

Symphonie espagnole in D minor, Opus 21, for violin and orchestra

Edouard-Victoire-Antoine Lalo was born in Lille, France, on 27 January 1823 and died in Paris on 22 April 1892. He composed his Symphonie espagnole *in 1874. Pablo de Sarasate played the first performance at a Colonne concert in Paris on 7 February 1875. In addition to the solo violin, the score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, triangle, side drum, harp, and strings.*

Though he is now best-known for an opera (*Le Roi d'Ys*) and a handful of symphonic scores, Lalo first made his mark as a composer of chamber music—at a time when all of the chamber genres were almost entirely neglected by French composers. His parents had encouraged his early studies of violin and cello, but when it became clear that he intended to become a musician, they objected strenuously, forcing him to leave home at the age of sixteen. Lalo went to Paris and studied composition, for the most part privately. He made his living primarily as a violinist and as a teacher. But he was eager to revive the moribund traditions of chamber music in France, and by the early 1850s he had composed a pair of piano trios and founded the Armingaud Quartet (in which he played viola and later second violin) to make better-known the string quartets of Haydn, Mozart, and Beethoven as well as the "moderns" Mendelssohn and Schumann. None of these figures was held in particularly high regard in France either by the general public or the academic musical establishment.

In the late 1850s Lalo became discouraged at his progress, and he almost gave up composition for nearly a decade. He wrote very little until 1866, when he entered an opera competition with a grand opera based on Schiller's *Fiesko*. It did not win the prize, and though it was seriously considered for production by several opera houses, it remained unperformed. Lalo drew on it for material for a number of works. By the 1870s there was a new interest in purely orchestral music in France, partly fostered by the founding of the Société Nationale and the development of orchestras under such conductors as Pasdeloup, Lamoureux,



and Colonne. A friendship with the great Spanish violinist Pablo de Sarasate gave Lalo the opportunity for hearings of some new orchestral scores featuring that instrument—in particular the F major violin concerto in 1874 and the *Symphonie espagnole* the following year.

More orchestral works followed, but it was finally the overwhelming success of an opera, *Le Roi d'Ys,* that made Lalo famous, four years before his death. Still, it is his instrumental music that remains of greater historical importance, in that Lalo undertook to send French music into a decidedly new direction (he did this at about the same time that Saint-Saëns and Franck were trying much the same thing). Though not perhaps his most searching orchestral score, the *Symphonie espagnole* has always been the most popular.

When is a symphony not a symphony? Many answers could be given to what sounds like a trick question, but one answer certainly must be, "When it is the *'Spanish Symphony'* of Lalo." The composer's title is purely whimsical. His "symphony" is quite simply a five-movement violin concerto with all the trimmings. It has a melodic freshness and a sureness of orchestral color that have made it irresistible from the beginning. Lalo's decision to compose tunes of a Spanish flavor may have come in part from his own heritage (his name is Spanish, though his ancestors had lived in Flanders or northern France since the sixteenth century), but more likely it was in tribute to his friend Sarasate, who was to give the premiere performance. The *Symphonie espagnole* was composed while Bizet was working on *Carmen,* and both scores were premiered in the same year. Together they are among the earliest and most successful of those musical evocations of Iberia at which French composers—think of Debusy and Ravel—have excelled ever since.

—S.L.

Antonín Dvořák
Symphony No. 8 in G, Opus 88

Antonín Dvořák was born in Nelahozeves (Mühlhausen), Bohemia, on 8 September 1841 and died in Prague on 1 May 1904. He wrote his Symphony No. 8 between 26 August and 8 November 1889 and conducted the first performance in Prague on 2 February 1890. Arthur Nikisch and the Boston Symphony Orchestra gave the first American performance on 26 February 1892. The symphony is scored for two flutes (second doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

When it comes to muddle over numbering of works, Dvořák can hold his own against all comers, Haydn and Schubert included. He himself sometimes assigned the same opus number to different pieces, and his principal publisher, Fritz Simrock, was inclined to assign deceptively high numbers to early works that he was just getting around to issuing, angering the composer and muddling our sense of chronology. The Symphony No. 8 in G is one that older listeners and record collectors will remember as No. 4. Dvořák wrote nine symphonies. Five were published in his lifetime, as of course Nos. 1 through 5, but even on its own terms that numbering turns out to be wrong because the first of those five in order both of composition and performance, the F major, was only the third to be

published, and it circulated for more than sixty years as No. 3. Only in the 1950s, with the appearance in print of all four early symphonies, did we begin to use the current, chronologically sensible numbering.

This table may be helpful:

New Number	Old Number	Key	Date	
1		C minor	1865	*(Bells of Zlonice)*
2		B-flat	1865	
3		E-flat	1873	
4		D minor	1874	
5	3	F	1875	
6	1	D	1880	
7	2	D minor	1885	
8	4	G	1889	
9	5	E minor	1893	*(New World)*

Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountains.** An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater.* The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see G.B. Shaw's reviews of Dvořák's sacred works).

In the nineties, this humble man, who had picked up the first rudiments of music in his father's combination of butcher-shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride),* would conquer America as well, even serving for a while as director of the National Conservatory in New York. Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher, Simrock, to take him on.† Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony.

It had been four years since his last symphony, the magnificent—and very Brahmsian—D minor, No. 7. During those years he had made yet another attempt to make a success in opera, this time with a political-romantic work called *The Jacobin* (and full, by the way, of superb music), he had revised the Violin Concerto into its present form, written a second and even finer series of Slavonic

*The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until 28 October 1918.

†After talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation. Many living composers could speak eloquently to this subject.

Dances, and had composed what is probably both his most admired and most performed piece of chamber music, the A major piano quintet, Opus 81, as well as the engaging piano quartet in E-flat, Opus 87.

The new symphony opens strikingly with an introduction *in tempo,* notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvorák's, and he figured out how most splendidly to bring it back at crucial points during the movement. After a broad Adagio, which spends quite some time in E-flat before settling into its real home of C major, Dvořák gives us an enchanting quasi-scherzo, a loping sort of movement in minor. The middle part, in major, which comes back transformed to serve as a brief and quick coda, he borrowed from his 1874 comic opera *The Stubborn Lovers.* After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

—Michael Steinberg

Now Artistic Adviser of the San Francisco Symphony, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979.

Dvořák's Symphony No. 8 is available with The Cleveland Orchestra, George Szell conducting, on Angel RL-32075. This is one of Mr. Szell's last two recordings, dating from April 1970. Nos. 7, 8, and 9 are on Columbia D3S-814, "The Three Great Dvořák Symphonies."



Antonín Dvořák in 1892



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MOZART — Overture to *The Magic Flute*, K.620

MOZART — Flute Concerto No. 1 in G, K.313(285c)
- Allegro maestoso
- Adagio non troppo
- Rondo: Tempo di Menuetto

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BEETHOVEN — Symphony No. 3 in E-flat, Opus 55, *Eroica**†
- Allegro con brio
- *Marcia funebre.* Adagio assai
- Scherzo: Allegro vivace
- Finale: Allegro molto

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Wolfgang Amadè Mozart
Overture to *Die Zauberflöte*, K.620

Wolfgang Amadè Mozart was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed Die Zauberflöte *in the summer of 1791, completing the score in September; the overture, composed last, was written on the 28th. The opera received its first performance at the Theater auf der Wieden in Vienna on 30 September. The overture was reportedly performed in New Orleans as early as 1806, though details are sketchy. The opera came to Boston through an Italian company on 11 January 1860 as* Il flauto magico. *The score of the overture calls for two each of flutes, oboes, clarinets, and bassoons, two horns, two trumpets, three trombones, timpani, and strings.*

The Magic Flute, Mozart's first opera to a German text in a decade, shows him creating a musical world unlike any other: a world in which an evil queen expresses her foul intentions through the most elaborate coloratura, a child of nature covered with bird feathers sings in the accents of popular song, a prince and princess undergo trials to elevate them above the mere external rank of aristocracy to the higher rank of *"Mensch"* (human) in song of elevated simplicity, and a fatherly priestlike figure sings what Bernard Shaw once described as the only music ever written by a human being fit for the mouth of God. The opera got off to a slow start with audiences in Vienna, but by the time of Mozart's death, two months after the premiere, it had become recognizably a hit. The music stayed with the composer, to such an extent that even while lying on what proved to be his deathbed, he would mentally follow the performances in the theater. The theme of man's higher and lower natures, symbolized by day and night, with the powerfully inevitable musical triumph of day at the end of the opera, made the work itself a totem for a whole world-view. Beethoven, the high-minded composer who considered most of Mozart's operatic subjects to be little less than pornographic, regarded *Die Zauberflöte* as one of the marvels of the age. No less a figure than Goethe planned a sequel (though he can scarcely have suffered any illusions about the literary quality of the original). The least symbol-minded viewer cannot fail to be aware that the opera is about much more than its surface pretends to tell. So compelling has it proved (and, to many, so confusing) that attempts to explain the symbolism have gone on for generations.

It is widely known that Mozart, like many artists and intellectuals of his day, was an active Freemason at a time when that secret organization stood for liberalizing influences of the Enlightenment in a Vienna that was still largely under an oppressive control of the State hand-in-glove with the Church. *The Magic Flute* is known, in fact, as a Masonic opera, filled with the symbols of Masonic rite. (These are explained in exhaustive—though sometimes far-fetched—detail in Jacques Chailley's study of the work.) One of the most prominent symbols of the opera is the number three: there are three Ladies, three Boys, three knocks at the doors of the temple, and three musical instruments (pipes, flute, and bells) onstage. Mozart puts the entire opera into a "three-key" of E-flat, which has three flats in the signature (this made it a Masonic tonality). And because the opera ends in that key, Mozart's inevitable practice is that the overture must also be in the same key.

The overture begins with a slow introduction consisting of three harmonies, scored for the full orchestra (including trombones, which automatically gave these chords—for Mozart's audience—an unusually sombre quality, trombones normally being reserved for church or operatic scenes of the underworld). All musicians think of the opening as "three chords" (thus presumably representing the mystical number), but Chailley, rather stretching his point, I think, insists that the slow introduction consists of *five* chords (since the second and third harmonies are preceded by brief sixteenth-note pickups), the number five representing the role of womankind in the opera.

In any case, the searching Adagio is followed by a lively Allegro with a quasi-fugal development. The first listeners may have been confused by this abrupt shift from the churchly to the farcical, but those who know the opera can appreciate how Mozart foreshadows in these first measures the extraordinary range of the musical language that will follow. Overtures in Mozart's day did not yet pretend to give a resumé of the opera's plot in music (that was the invention of Weber in the overture to *Der Freischütz* and became almost the standard procedure for the romantics). Mozart was satisfied to specify the tonal world of his opera (here centered on E-flat) and to hint, perhaps, at a single internal musical reference (the threefold chord sounded in the opera as Tamino seeks admission to the order as an initiate). Beyond that he works out his musical ideas in a straightforward way, only slightly colored in the coda by a threatening turn figure, fortissimo, which yields to the warm sunshine of the final E-flat major.

—Steven Ledbetter

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Wolfgang Amadè Mozart
Flute Concerto No. 1 in G, K.313(285c)

Wolfgang Amadè Mozart was born in Salzburg, Austria, on 27 January 1756 and died in Vienna on 5 December 1791. He composed his two flute concertos in Mannheim in early 1778 on commission from a Dutch merchant who played the flute; the dates of the first performances are not known. In addition to the solo flute, the score calls for two oboes, two horns, and strings.

Mozart spent the entire winter of 1777-78 in the vigorously musical city of Mannheim, renowned for its orchestra comprising many of the best players in all of Europe ("an orchestra of generals," it was called). Mozart was traveling with his mother (Papa Leopold had not been able to get leave from his job in Salzburg to come along), and the end goal of the journey was Paris, where Wolfgang hoped (or Leopold hoped for him!) to find wealthy patrons eager to pay him for compositions and audiences just as eager to hear him play as they had been earlier when he had visited as a genuine prodigy. But Wolfgang dawdled in Mannheim. There he was enjoying himself in more ways than just musical. He fell in love with an opera singer named Aloysia Weber and went so far as to write his father with the suggestion that they should marry and go to Italy, where Wolfgang would manage her career as a singer. This, of course, was not at all what Leopold had in mind for his son. He kept urging him to get on to Paris.

This context is important for understanding Wolfgang's letters to his father at this time. It must be remembered that he was doing his best to defy paternal authority, though he was not prepared to break off with his father entirely. Still, every letter he wrote was carefully slanted to explain his interests in the light that he deemed most favorable to his desires. One of Mozart's new acquaintances in Mannheim was a wealthy Dutch merchant who played the flute. Mozart called him "DeJean" in his letters, but he didn't speak Dutch (whereas he *did* speak French), and the spelling is almost certainly his phonetic transcription of DeJong. In December 1777, Mozart wrote to his father, DeJong would pay him 200 florins

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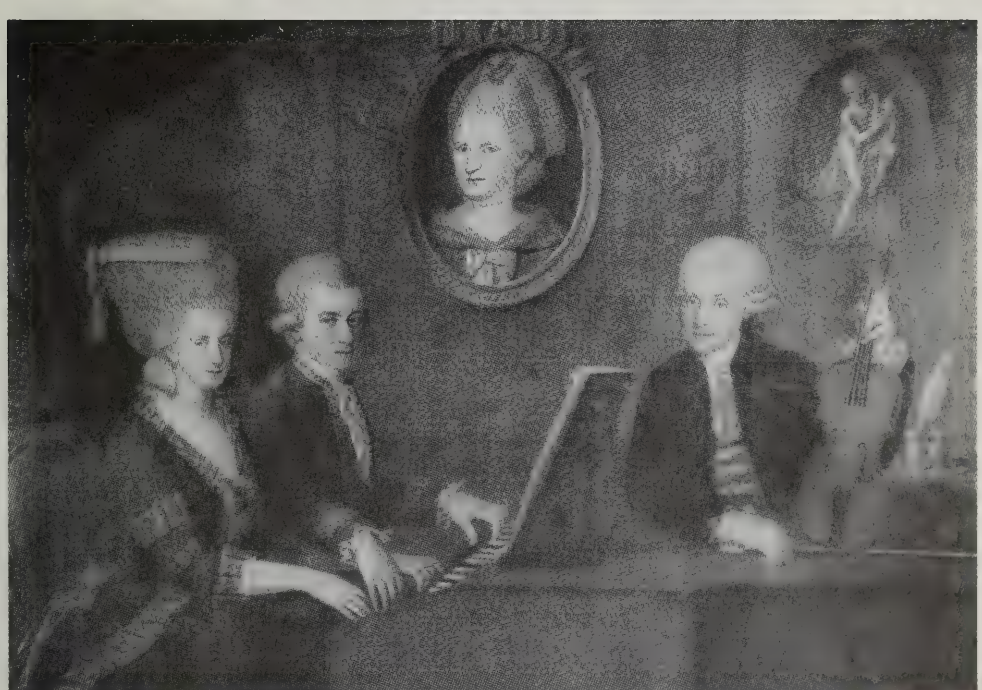
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for composing "three little, easy short concertos." A composer of Mozart's extraordinary facility should have been able to dash off a commission like that in a matter of a few weeks at most. But three months later he was writing to his father, making excuses for not having finished fhe commission (despite the fact that the 200 florins would have been a most welcome addition to his exchequer).

> Here I do not have one hour of peace. I can only compose at night, and so cannot get up early. Besides, one is not disposed to work at all times. I could certainly scribble the whole day, but a piece of music goes out into the world, and, after all, I don't want to feel ashamed for my name to be on it. And, as you know, I am quite inhibited when I have to compose for an instrument which I cannot endure.

This letter has caused some writers to assert that Mozart really disliked the flute—this despite the evidence of brilliantly conceived parts for that instrument in many of his scores, not to mention the beauty of the concerto that he actually composed at this time! But taken in context, it appears far more likely that the letter is a carefully crafted series of excuses, based partly on truth, perhaps, but stretched as far as the writer dared, to explain to Papa why on earth he had not finished the commission and left for Paris. Mozart was not about to say that he was spending precious time courting Aloysia Weber! In the end, he composed one concerto (K.313) and adopted the subterfuge of rewriting an earlier work—an oboe concerto—as a second score for flute (K.314), but he never did complete the full commission—and DeJong paid him a lower fee accordingly.

The first of the flute concertos shows a new richness of orchestral scoring over the series of violin concertos Mozart had completed in Salzburg shortly before. He exploits the agility of the solo instrument beautifully, but without losing sight of the necessary balance between soloist and orchestra. The first movement is



The Mozart family in 1780—Wolfgang's sister Nannerl, Wolfgang, and father Leopold. The portrait on the wall is of Mozart's mother, who had died in July 1778.

filled with examples of Mozart's exuberant melodic invention. The heading Allegro maestoso is quite unusual at this time and suggests a movement of rather more dignity and power than one expects. There is a wide-ranging tonal imagination at work here, with a striking passage in D minor in the exposition introduced by a vigorous scale passage that plays an important role in the development. The Adagio is a movement of extraordinary beauty, the sinuous lines of the solo weaving a magical web in its interplay with the orchestra. The minuet tempo of the final rondo suggests grace rather than athletic abandon or sparkling humor, though Mozart has one surprise in store right at the end: just as the opening ritornello returns for the last time, hinting at a thoroughly orthodox conclusion, the soloist takes off with one last unexpected passage to attract the spotlight in a final arresting moment.

—S.L.

Ludwig van Beethoven
Symphony No. 3 in E-flat, Opus 55, *Eroica*

Ludwig van Beethoven was baptized in Bonn, Germany, on 17 December 1770 and died in Vienna on 26 March 1827. The Eroica *was composed between May and November 1803 with some further polishing early the following year. It was privately performed in the Vienna town house of Prince Joseph von Lobkowitz, to whom the score is dedicated, in the summer of 1804, Beethoven conducting. The first public performance took place in Vienna on 7 April 1805. Ureli Corelli Hill and the Philharmonic Society gave the first American performance at the Apollo Rooms in New York on 18 February 1843. The symphony is scored for two each of flutes, oboes, clarinets, and bassoons, three horns, two trumpets, timpani, and strings.*

Rarely has any composition been so closely entwined with an anecdote about its composer's life than Beethoven's *Eroica* Symphony and the story of its intended dedication to Napoleon. On the face of it, everything seems direct and simple. Beethoven's friend Ferdinand Ries recalled the incident this way:

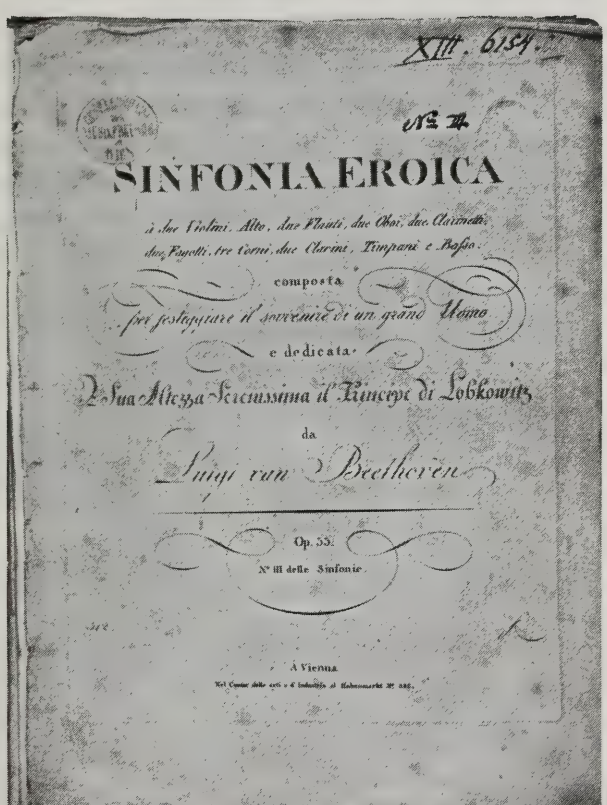
> In this symphony Beethoven had Buonaparte in mind, but as he was when he was First Consul. Beethoven esteemed him greatly at the time and likened him to the greatest Roman consuls. I as well as several of his more intimate friends saw a copy of the score lying upon his table with the word "Buonaparte" at the extreme top of the title page, and at the extreme bottom "Luigi van Beethoven," but not another word. Whether and with what the space between was to be filled out, I do not know. I was the first to bring him the intelligence that Buonaparte had proclaimed himself emperor, whereupon he flew into a rage and cried out: "Is he then, too, nothing more than an ordinary human being? Now, he, too, will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others, become a tyrant!" Beethoven went to the table, took hold of the title page by the top, tore it in two, and threw it on the floor. The first page was rewritten and only then did the symphony receive the title *Sinfonia eroica*.

Stated thus, it appears that Beethoven admired the republican Napoleon, the hero of the French Revolution, and despised the later Napoleon, the emperor and despot. But, in fact, the composer's feelings were far more ambivalent and fluctuated wildly over many years. As early as 1796-97 he had composed some

patriotic fighting songs which were explicitly anti-French. And when a publisher suggested in 1802 that he compose a sonata to celebrate the Revolution, Beethoven wrote explicitly of his disillusionment with Napoleon for having concluded a Concordat with the Vatican.

Beethoven's notion of dedicating a symphony to Napoleon, formed while he was writing the piece in the summer of 1803, had already begun to weaken by October of that year when he found out that his patron, Prince Lobkowitz, would be willing to pay a good fee for the dedication and performance rights for six months. The composer then thought of entitling the symphony *"Bonaparte"* but dedicating it to Lobkowitz. This was apparently the state of affairs in May 1804 when he heard from Ries the disconcerting news that Napoleon had declared himself emperor and (according to Ries's account) tore up the title page and rewrote it as *"Sinfonia eroica"* ("heroic symphony").

Unfortunately, however accurate Ries's recollection may be in the broad outline, it is mistaken in the final point: the title *Eroica* was not used until the parts were published over two years later. The title page that Beethoven tore up may have been that to his own autograph manuscript (which has since disappeared), but another manuscript (in the hand of a copyist) which was in Beethoven's possession reveals his outburst of emotion. The copyist had headed the manuscript *"Sinfonia Grande Intitulata Bonaparte,"* but the last two words are crossed out and almost obliterated. Still, at some point, Beethoven himself added the words *"Geschrieben auf Bonaparte"* ("written on Bonaparte") in pencil on the title page, suggesting that he later reconsidered his emotional outburst. This reconsideration may have taken place already by August 1804, when he wrote to the publishers Breitkopf & Härtel in Leipzig to offer his latest works—a cornucopia in-


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A Vienna

Title page from the first printing of the "Eroica"

cluding the oratorio *Christ on the Mount of Olives*, "a new grand symphony" (the Third), the Triple Concerto, and three piano sonatas, including two of the most famous (the *Waldstein*, Opus 53, and the *Appassionata*, Opus 57). At that time Beethoven noted to the publisher, "The title of the symphony is really *Bonaparte*."

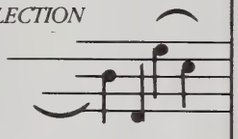
By 1805, though, war broke out again between Austria and France after a peace that had held since about 1800. A title like *Bonaparte* would have marked Beethoven as politically suspicious at best. Thus, when it was published in 1806, the work became known as *Sinfonia eroica*. The heroism involved is not revolutionary propaganda of the true believer; it includes death as well as affirmation. Beethoven's recent biographer, Maynard Solomon, sees the symphony as Beethoven's rejection of the heroic ideals of the Revolution that had been spawned in the Enlightenment, owing to the fatal imperfection of the ruler, whose coming proved to be less than totally enlightened.

The thing that astonished early listeners most of all, perhaps, was the unusual length of the symphony: it ran almost twice as long as any symphony written to that date. But the first movement has not simply doubled its size with twice as many measures in each section. Rather, the proportions are changed. Although the exposition and recapitulation remain roughly the same size, the development grows to mammoth size and becomes the longest part of the movement; and the coda, far from being a perfunctory closing fanfare on the home key, becomes almost as long as the exposition. How is this possible? The answer lies basically in the new concentration of musical ideas, and their harmonic implications.

The first movement of the *Eroica* has not a single theme that stands complete in and of itself, no melody that runs its course and comes to a full stop. On the contrary, things begin in a straightforward way but shade off immediately into doubt and ambiguity. The tenth note—a C-sharp that Beethoven leaves dangling uncomfortably at the end (and that was part of his earliest sketch)—infuses enough energy to generate the lengthy musical discourse, one function of which is to explain the meaning of the C-sharp, a note that does not belong in the key of E-flat. The troublesome note appears in every conceivable context, as if Beethoven is trying to suggest each time, "Perhaps *this* is its true meaning." Only at the very end of the movement do we hear the opening musical idea presented four successive times (with orchestral excitement building throughout) as a complete

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melody *without* the disturbing C-sharp. But a great deal also happens in that monumental first movement aside from the issue of E-flat and C-sharp. Beethoven's control of the constant flux of relative tension and relative relaxation from moment to moment throughout that gigantic architectural span remains one of the most awe-inspiring accomplishments in the history of music.

Although the first movement is perhaps the most remarkable in terms of the degree of new accomplishment it reveals, each of the other movements of the symphony is justly famous in its own right. The Adagio assai generated heated discussion as to the appropriateness of including a funeral march in a symphony; it is Beethoven at his most sombre. No attentive listener can fail to be moved by the shattering final measures in which the dark march theme of the opening returns for the last time, truncated, broken into fragments in a dying strain: a convincing demonstration of power inherent in the music of silence.

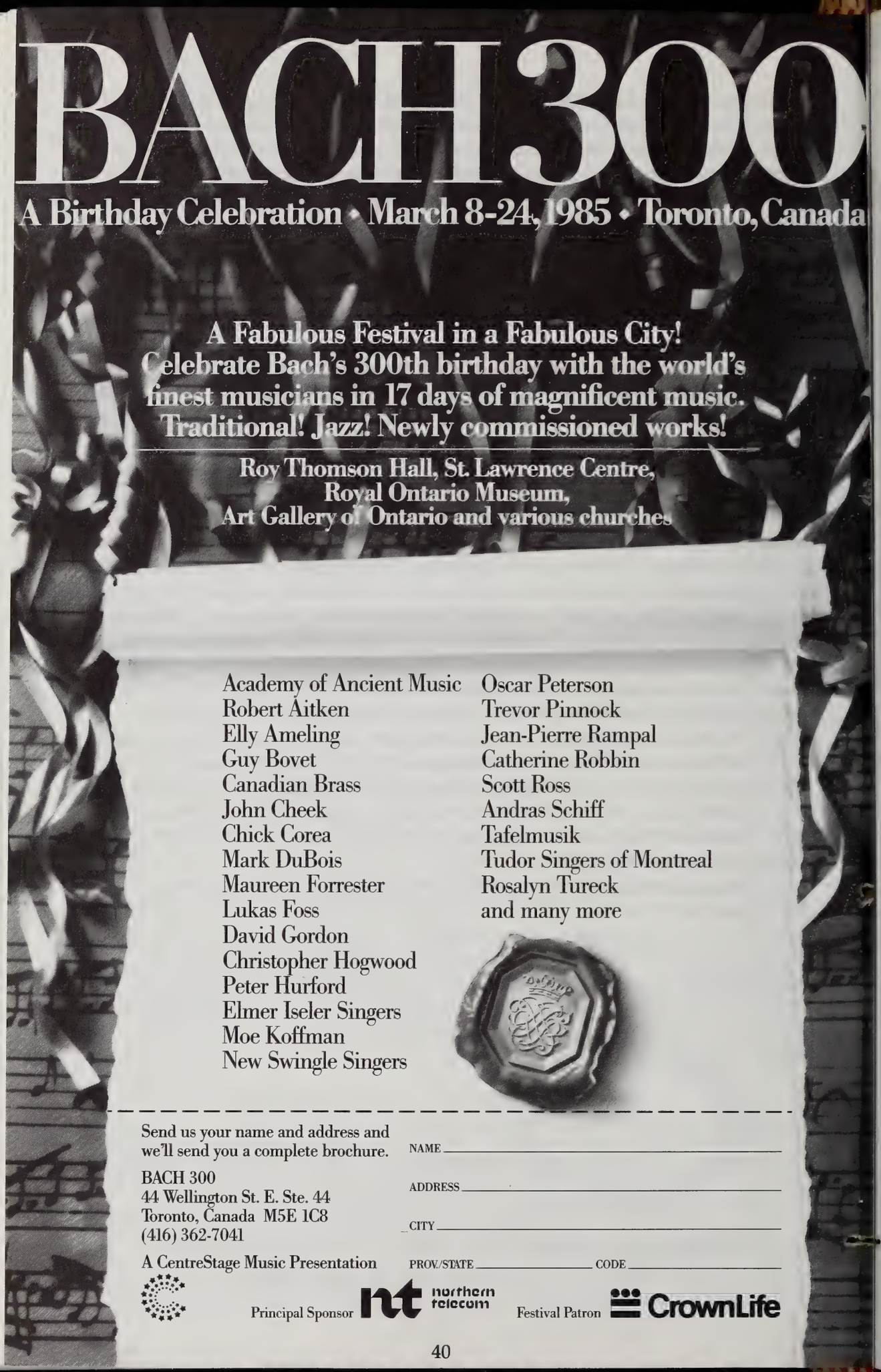
The whirlwind of activity in the scherzo scarcely ceases for a moment. All suggestion of the traditional *menuetto* of symphonic third movements vanishes before a torrent of rushing notes and the irregular phrase structure of the opening. The three horns have an opportunity to show off in the Trio.

The last movement recalls one of Beethoven's major successes of the years immediately preceding—his ballet music for *The Creatures of Prometheus*. Its closing dance contained a musical idea that he had later worked into a set of piano variations (now known anachronistically as the "*Eroica* Variations") and to which he returned still later for the finale of the Third Symphony. Once again Beethoven produced a set of variations, sometimes using the bass of the theme, sometimes the melody. After the tension of the beginning movement and the sombre darkness of the funeral march, not to mention the near-demonic energy of the scherzo, this finale, with its cheerful, whistleable little tune varied in charming and characteristic ways, seems perhaps a little naive. Still, the fugal section in the center of the movement lends some density, and the wonderfully expressive oboe solo, accompanied by clarinets and bassoons in the Poco Andante just before the final rush to the end, lends an unexpected poignancy. The conclusion, with virtuosic outbursts on the horns and the energetic fanfares of the full orchestra, brings a satisfying close.

Many years later (though before he had composed the Ninth Symphony), Beethoven maintained that the Third remained his favorite of all his symphonies. In saying this, he no doubt recognized what listeners have felt ever since: that in the *Eroica* they first know the mature Beethoven, the composer who has held such a grip on the public imagination and on the attention of later composers. They know the Artist as Hero, a role that was eagerly sought by the romantics after Beethoven's time and remains, perhaps, the most frequently encountered image of the artist to this day.

—S.L.

Christoph von Dohnányi and The Cleveland Orchestra have recorded Beethoven's *Eroica* Symphony on Telarc Digital DG-10090. The nine symphonies of Beethoven have been recorded by The Cleveland Orchestra, Lorin Maazel conducting, in an eight-disc album on Columbia M8X-35191. Included are three overtures: *Egmont*, *Fidelio*, and *Leonore* No. 3. The original Epic set of the nine symphonies with George Szell is now available on Columbia M7X-30281.


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Jean-Pierre Rampal



Jean-Pierre Rampal is the most acclaimed solo flutist in the world today and has done more than any wind player within recent memory to bring his instrument before a wide and varied public. His virtuosity is matched by his artistry, and he has brought impeccable taste and style to his performance of the entire literature for the flute, from the earliest to the most recent, including jazz. Through his recordings and television appearances as well as concerts and recitals, he has reached audiences counted in the millions. Mr. Rampal was born in Marseilles, France, where his father was first flutist with the symphony and flute professor at the Marseilles Conservatoire. Although Rampal Père did not encourage his son to become a professional flutist, he did give him lessons from early childhood. The young man's decision to make the flute his lifework came about during the war. He was in his third year of medical school when he was called up for military labor service under the German occupation; learning that his unit was destined for Germany he went A.W.O.L. and headed for Paris to hide out. Once there he decided to attend a few classes at the Conservatoire National, and five months later he was graduated with first prize in flute playing. With the liberation of Paris, Rampal came out into the open as a flutist. He was chosen to play a new flute concerto by Jacques Ibert on the Paris Radio, and before long he joined the Paris Opera Orchestra. In 1946 he made his first concert tour, playing with harpsichordist Robert Veyron-Lacroix, an artistic association that has endured to this day. Rampal and Veyron-Lacroix have been touring on a global scale ever since, and they are heard more often on French radio than any other artists.

Mr. Rampal lives in Paris, appropriately enough on the Avenue Mozart, next to a bakery called *"A la Flûte Enchantée"* ("At the Magic Flute"). One of the two golden flutes he uses comes from the famous American flute maker, William S. Haynes of Boston. Always striving to enlarge his repertoire, Jean-Pierre Rampal has unearthed and revived many long-forgotten works and adapted for flute much music written originally for other instruments. While Mr. Rampal is particularly known as a champion of the Baroque, his extensive and unusual programs for solo, duo, chamber groups, and orchestra range from the seventeenth century to the present day, with excursions into jazz, English folk songs, Japanese classics, and the music of India. Among contemporary composers who have dedicated works to Mr. Rampal are Jean Françaix, André Jolivet, Jean Martinon, Francis Poulenc, and Pierre Boulez. Since Mr. Rampal's American conducting debut several seasons ago at the Mostly Mozart Festival in New York, he has conducted the San Francisco Symphony, the Los Angeles Philharmonic, the St. Louis

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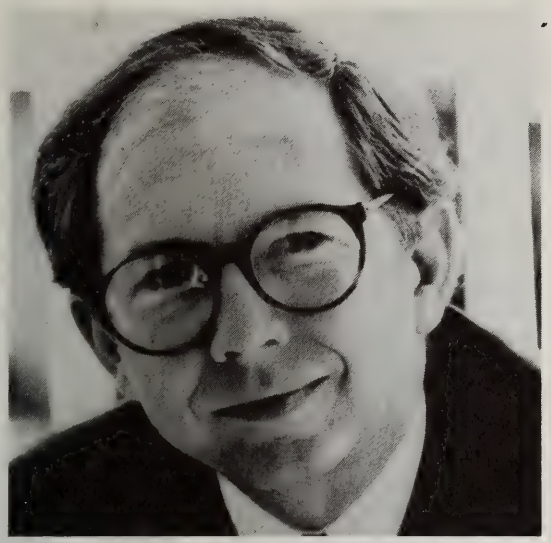
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Symphony, the Minnesota Orchestra, the Kansas City Philharmonic, the Pittsburgh Symphony, and other ensembles on this side of the Atlantic as well as orchestras in Europe and Japan. The artist has also appeared on the television shows of Johnny Carson, Merv Griffin, Dick Cavett, the Muppets, and on the "Gala of Stars" show. Teaching is one of Mr. Rampal's major pleasures; he has given enthusiastically received master classes and seminars all over the world. Mr. Rampal has appeared at the Hollywood Bowl each season since 1973. During the past season he was heard in what has become his traditional concert series in New York, including three recitals at Carnegie Hall, an appearance at Kaufmann Hall, and two performances with the Brooklyn Philharmonia, as well as in recital at the Kennedy Center in Washington, D.C. and in Boston, San Francisco, St. Louis, Minneapolis, Philadelphia, Los Angeles, and in many other cities and universities around the nation. He also appeared with the San Francisco Symphony Orchestra. Earlier this week, on 20-21-22 August, Mr. Rampal performed at Lincoln Center's Mostly Mozart Festival, where he has been a vital participant since its inception. Jean-Pierre Rampal made his debut with The Cleveland Orchestra at Blossom Music Center on 19 August 1977 playing Mozart's Concerto in D major, K.314, under the direction of Lorin Maazel; he returned to Blossom on 26 August 1979 to play Mozart's Flute Concerto in G major, K.313, Jesús López-Cobos conducting. Mr. Rampal first appeared in Severance Hall on 14 February 1980, in a recital with guitarist Alexandre Lagoya, in the inaugural season of the "Great Performers at Severance Hall" series. He again appeared in the series on 12 January 1982, presenting a recital with pianist John Steele Ritter.

John Steele Ritter



Pianist and harpsichordist John Steele Ritter is a native of Louisiana and attended the Curtis Institute of Music in Philadelphia, where he was a student of Mieczyslaw Horszowski. He has done graduate study in music at Northwestern University in Evanston, Illinois, at the University of Southern California, and at Yale University as a student of Ralph Kirkpatrick. A first-place winner in the Coleman Chamber Music Competition with the University of Southern California String Quartet, he has also participated in the Marlboro Chamber Music Festival. Since 1974, Mr. Ritter has played regularly in the United States and Canada with Jean-Pierre Rampal, and they recently completed a tour of the Far East. He has performed as pianist and harpsichordist with the Los Angeles Philharmonic Orchestra, as soloist with the Florida Philharmonic, and in chamber music ensembles at the Hollywood Bowl and at the Ojai Festival. He is associate professor of music at Pomona College in Claremont, where he teaches piano and electronic music. Mr. Ritter recently recorded sonatas by Schubert, Moscheles, Weber, Dvořák, and Martinů with Jean-Pierre Rampal, as well as music of Scott Joplin.

The Cleveland Orchestra String Quartet

Comprised of four Cleveland Orchestra principal players, The Cleveland Orchestra String Quartet was formed in 1971. It has appeared several times with The Cleveland Orchestra as an ensemble, and it has performed on several occasions in the Severance Hall Chamber Music Festival in Cleveland. It has also given performances in conjunction with tour appearances by The Cleveland Orchestra. The Quartet participated in the Telarc digital recording of Chausson's Concerto for Piano, Violin, and String Quartet, Opus 21, together with Israela Margalit and Lorin Maazel.

First violinist Daniel Majeske joined The Cleveland Orchestra in 1955 under George Szell; he was appointed concertmaster in the summer of 1969. Second violinist Bernhard Goldschmidt joined the orchestra in 1958 and became principal second violinist in 1964. Violist Robert Vernon and cellist Stephen Geber joined the orchestra as principal players during Lorin Maazel's tenure as music director, Mr. Vernon in 1976 and Mr. Geber in 1973.

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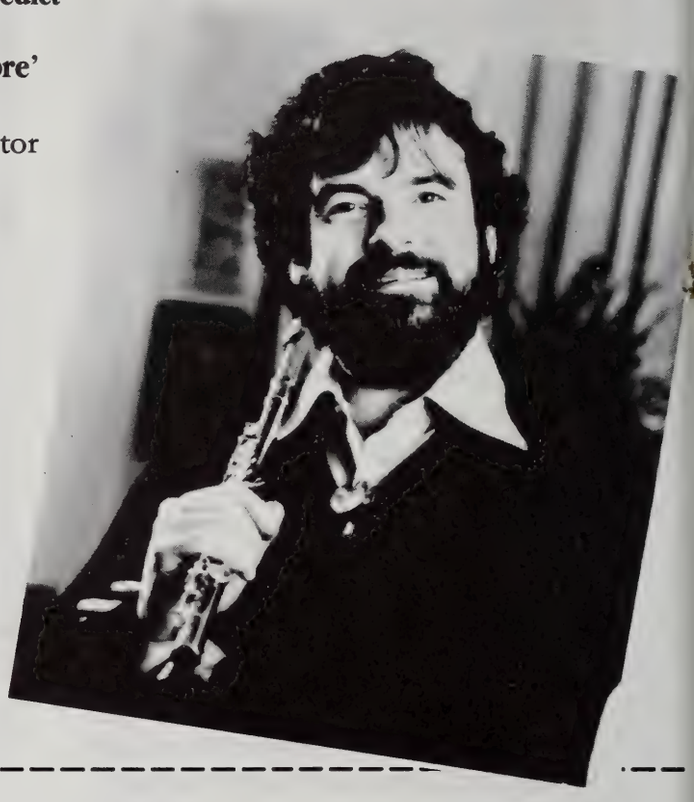
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Emanuel Ax



Emanuel Ax has been hailed as one of the most remarkable pianists of his generation. He is the First Prize winner of the First Arthur Rubinstein International Piano Master Competition, held in Tel-Aviv, Israel, in September 1974. Five years later he became the 1979 winner of the Avery Fisher Prize. Mr. Ax was born in Lwow, Poland, and began his piano studies at the age of six with his father, a speech and voice therapist and a coach at the Lwow Opera. In 1959, the family emigrated to Winnipeg, Canada. Two years later, at the age of twelve, the young pianist went to New York, where he became a scholarship student of Mieczyslaw Munz at the Juilliard School of Music. Mr. Ax received a bachelor's degree in French from Columbia College in 1970 and earned a post-graduate diploma from Juilliard in 1972. The victory in the Rubinstein Competition was Mr. Ax's fourth award in as many international piano competitions. From 1970 to 1972, he was a finalist in the International Chopin Competition in Warsaw, third prize winner of the Vianna da Motta Competition in Lisbon, Portugal (which resulted in a tour of three African countries), and a finalist in the Queen Elisabeth of Belgium Competition.

Mr. Ax won the Young Concert Artists International Auditions in 1973 and subsequently gave recitals in the Young Artists Series at Hunter College and at Carnegie Hall in 1974. In addition to his international competition awards, he was a recipient of the Epstein Memorial Foundation Award, which enabled him to make his New York recital debut at Alice Tully Hall in 1973. Shortly before his victory in Tel-Aviv, the pianist was named the 1975 recipient of the Michaels Award of Young Concert Artists, resulting in appearances with the orchestras of Chicago, St. Louis, Seattle, and Rochester, and a solo recital in Alice Tully Hall. After winning the Michaels Award, Mr. Ax began his concert tours across the United States, where he has performed in nearly every major city. He regularly appears with leading orchestras in America, Eastern and Western Europe, Latin America, and the Orient.

During the 1983-84 season, in addition to a tour of Europe, Mr. Ax's engagements have included appearances with the Boston Symphony, the Detroit Symphony, the Houston Symphony, the Los

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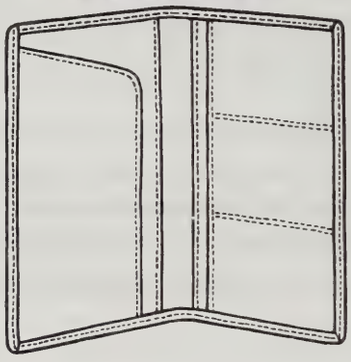
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Angeles Philharmonic, the Philadelphia Orchestra, and the Rochester Philharmonic, among other ensembles. He also performed in a trio with Yo-Yo Ma and Young-Uck Kim in an East Coast tour, including an appearance in New York's Avery Fisher Hall. In addition to performing engagements, Mr. Ax's award in the Rubinstein Competition included a gold medal and a recording contract with RCA records. He has made more than ten highly acclaimed recordings for that label. Mr. Ax lives in New York City with his wife, pianist Yoko Nozaki, their son, Joseph, and daughter Sarah.

Emanuel Ax made his Cleveland Orchestra debut in the Friday Matinee Concert of 9 January 1976, playing Liszt's Second Piano Concerto under the direction of Lorin Maazel. His first appearance in the evening subscription concert series took place on 28-29-30 November 1980, in performances of Mozart's Piano Concerto No. 22, K.482, James Conlon conducting. He returned to Severance Hall to play Mozart's Piano Concerto No. 17, K.453, on 19-20-21 April 1984 and performed the work again with the orchestra in Carnegie Hall on 5 May 1984, each time under Erich Leinsdorf's direction. Mr. Ax made his Blossom Music Center debut on 17 August 1984 playing the Brahms Second Piano Concerto, Christoph von Dohnányi conducting, and repeated his performance on 19 August 1984. In the coming season Mr. Ax will appear in recital in the Merrill Lynch Great Performers at Severance Hall series on 20 January 1985.

Shlomo Mintz



Violinist Shlomo Mintz was born in Russia in 1957. He studied in Israel with the renowned teacher Ilona Feher, who brought him to the attention of Isaac Stern. Since that time he has commanded the attention of many other illustrious musicians, including the late Pablo Casals. Mr. Mintz has won an extensive following in Israel through radio and television, and he was selected by Zubin Mehta to replace the indisposed Itzhak Perlman in a performance of the Paganini D major concerto with the Israel Philharmonic Orchestra. Under the guidance and encouragement of Isaac Stern, and with the help of scholarship grants from the America-Israel Cultural Foundation, the Juilliard School and his teacher Dorothy DeLay, and the Aspen Music Festival, Mr. Mintz continued his studies in this country, while at the same time quickly establishing an extraordinary career. The young artist made his American debut in 1973 at Carnegie Hall in New York, with the Pittsburgh Symphony Orchestra and William Steinberg, playing Bruch's First Violin Concerto. Since then he has appeared with virtually every major orchestra in the world. He first performed in Europe in May 1976, replacing Zino Francescatti, and he was immediately reengaged for a major tour the following season, including appearances with Carlo Maria Giulini and Antal Dorati, as well as with the Berlin Philharmonic under the direction of Daniel Barenboim.

At present, Mr. Mintz appears in over 100 concerts each season, both in recital and with leading orchestras in the United States and Canada as well as on regular tours of Europe. In the 1982-83 season he made his highly acclaimed New York City recital debut at Lincoln Center. Also that season he appeared at the Huberman Centenary Celebration in which several of the world's top violinists performed with the Israel Philharmonic under the baton of Zubin Mehta. In two separate tours of Europe he appeared with the Concertgebouw Orchestra, the Vienna Philharmonic, the London Philharmonic, the Munich Philharmonic, and the orchestra of La Scala in addition to giving a series of recitals in the major cultural centers of Europe. During the 1983-84 concert season Mr. Mintz returned to Europe for performances with the Berlin Philharmonic, the Rotterdam Philhar-



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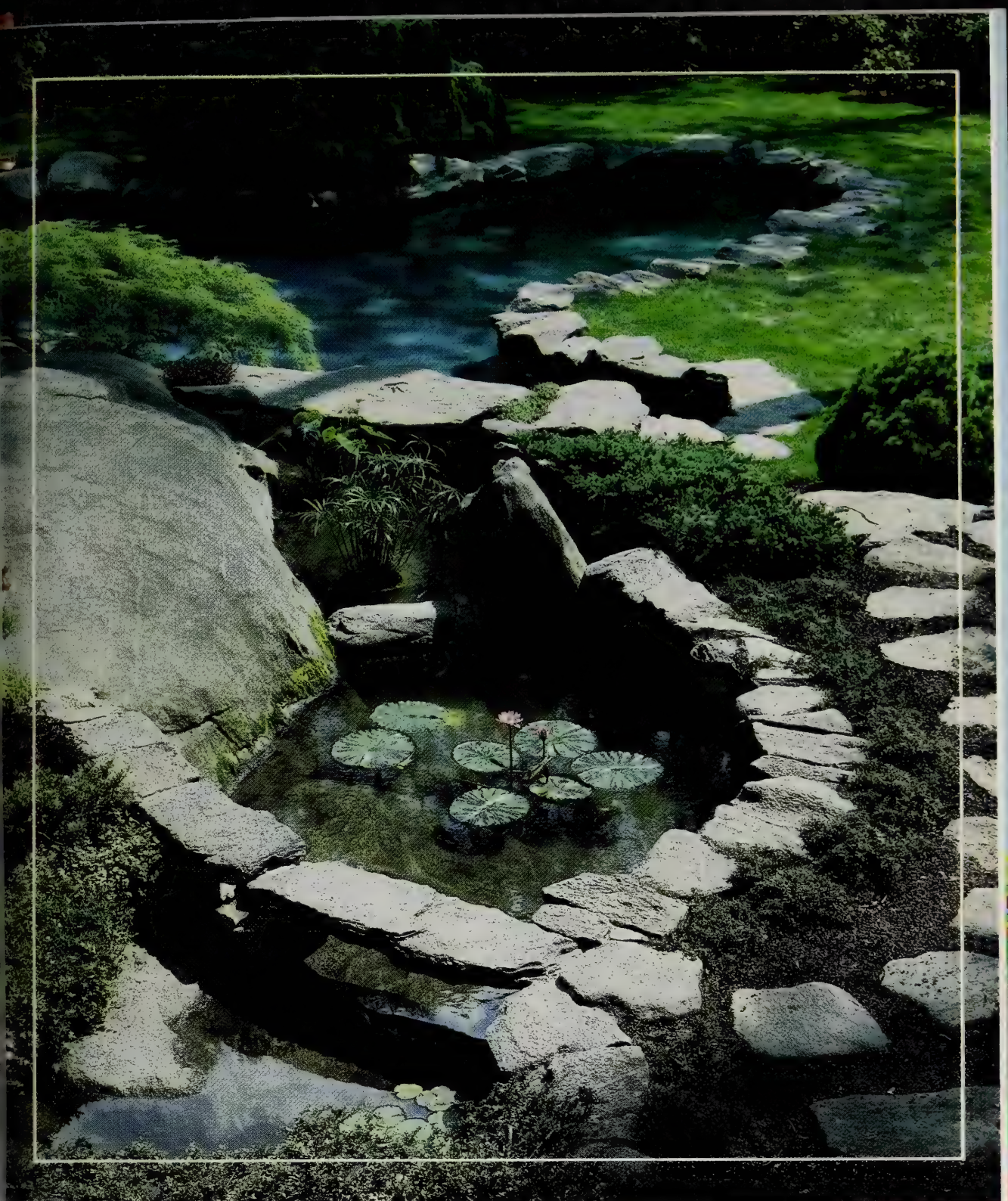


monic, the Royal Philharmonic, the London Symphony, the Berlin Radio Orchestra, and the Stockholm Orchestra. He also performed in Japan and Hong Kong. In the spring of 1981, Mr. Mintz's first recording under his exclusive Deutsche Grammophon contract was released, including the violin concertos of Bruch and Mendelssohn with Claudio Abbado and the Chicago Symphony Orchestra. The album won the Grand Prix du Disque. His first solo recital recording, released the same year, includes solo works by Fritz Kreisler. He has also recorded the complete Paganini Caprices for solo violin.

Shlomo Mintz made his debut with The Cleveland Orchestra in the Friday Matinee Concert of 10 November 1978, playing the Bruch Violin Concerto No. 1 under the direction of Michael Tilson Thomas. He next appeared with the orchestra in that work on 22-23-24 October 1981, Neville Marriner conducting. He made his Blossom Music Center debut on 24 July 1982, performing the Tchaikovsky Violin Concerto under Stanislaw Skrowaczewski's direction. Earlier this month, on 3 August, Mr. Mintz played the Mendelssohn Violin Concerto with the orchestra at Blossom, Yoel Levi conducting. He will return to Severance Hall for performances of the Sibelius Violin Concerto on 31 January-1-2 February 1985 under Christoph von Dohnányi's direction.



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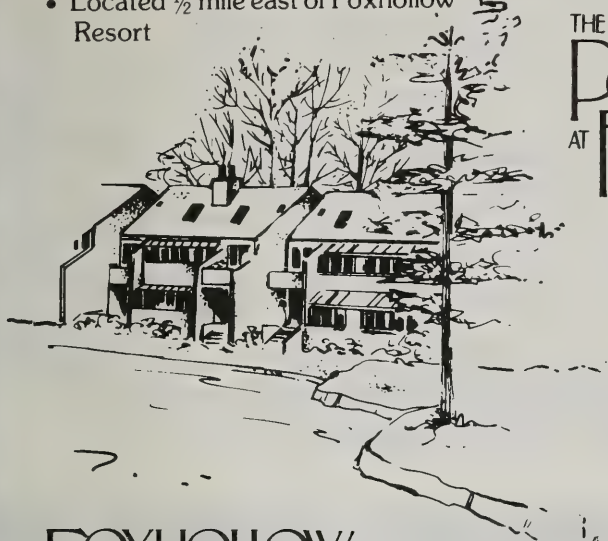
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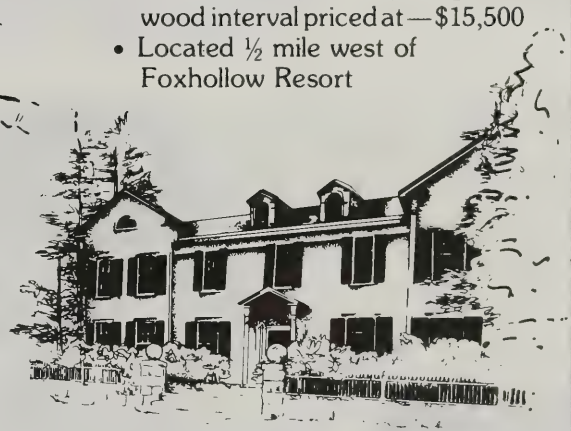
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Individual $35/ Family $50

Friends of Music at Tanglewood may attend free concerts performed by students of the Berkshire Music Center, the BSO's distinguished academy for advanced study in music.

The fascinating Talks and Walks series, which grows more popular each year, **is available to all Friends.** These informal talks feature a member of the Boston Symphony or guest artist and are followed by a guided tour of the Tanglewood grounds. Reservations can be made through the Friends' Office.

The Boston Symphony Orchestra's newsletter, *BSO,* will keep Friends informed of all Symphony activities throughout the year.

Family membership provides the benefits described above for member, spouse, and all children 21 years of age and under.

Contributors of $100

Same privileges as for Family membership; in addition, donors will receive an **advance Tanglewood concert schedule and ticket application** in the early spring, prior to sale to the general public.



Contributors of $150	Same privileges as above; in addition, donors may enjoy **the Tanglewood Tent,** a pleasant gathering place where bar service is provided and picnic space is available on concert days. Call the Friends' Office for box supper orders and reservations.
Contributors of $200	Same privileges as above; in addition, donors may use **special parking areas** located at the Hawthorne Street entrance or the West Street entrance for BSO and BMC events.

BUSINESS MEMBERSHIP	**Tanglewood Business Contributors of $250** will be recognized in each weekend concert program during the Tanglewood season and will be entitled to the Tanglewood Friends' benefits listed above. **Tanglewood Business Contributors of $300 or more** will be recognized in each weekend concert program during the Tanglewood season and will receive ten complimentary Tanglewood lawn passes to be used anytime during the 1984 Tanglewood season. Business Contributors at this level will also receive the Tanglewood Friends' benefits listed above.

Contributors of $250	Same privileges as above; in addition, donors may request a **complimentary recording by the BSO.**
Contributors of $600	Same privileges as above; in addition, donors are eligible to attend **pre-concert suppers Friday and Saturday evenings at Seranak** at a fixed price.
Contributors of $1,000	Same privileges as above; in addition, donors will be entitled to **special ticket assistance** during the Tanglewood summer concert season and will receive an invitation to attend a **gala event at Seranak** during the summer.

☐ YES, I want to support the Boston Symphony Orchestra by joining the Friends of Music at Tanglewood.
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Lenox, MA 01240

"THE BERKSHIRE MUSIC CENTER IS OUR INVESTMENT IN THE FUTURE OF OUR ART."

—Boston Symphony Music Director Seiji Ozawa



Founded in 1940, the Berkshire Music Center represented the fulfillment of Serge Koussevitzky's vision of the ideal musical community. Forty-four years later, the Berkshire Music Center continues to be the nation's preeminent academy for advanced musical study and performance.

Maintained and financed by the Boston Symphony Orchestra, the Berkshire Music Center offers exceptional young instrumentalists, singers, composers, and conductors a comprehensive and exhilarating eight-week program of musical training, under the artistic direction of Gunther Schuller. Among the BMC's "alumni" are some of the world's most distinguished composers and performers, including BSO Music Director Seiji Ozawa. Currently, more than 35% of the principal players in this country's major symphony orchestras have attended the Music Center.

Since admission to the BMC is based solely on *musical* ability rather than the ability to pay, the Center operates each year at a substantial loss to the BSO. We need your support. Please contribute to the Berkshire Music Center. When you do, you contribute to the future of music itself.

Please make checks payable to the Berkshire Music Center and mail to the Friends' Office, Tanglewood, Lenox, MA 01240. For further information, please contact Josiah Stevenson in the Friends' Office at Tanglewood, or call (413) 637-1600.

THE BERKSHIRE MUSIC CENTER FELLOWSHIP PROGRAM

There are various opportunities to support Tanglewood and the training of young, talented musicians at the Berkshire Music Center. For your generous participation in these efforts you will receive the privileges described below. Donors interested in the Fellowship Program should contact BSO Director of Development Josiah Stevenson at Symphony Hall, Boston, (617) 266-1492.

$1,500 Annual Shared Fellowship

Your gift of $1,500 will name and sponsor, together with other donors and the Boston Symphony Orchestra, a Berkshire Music Center Fellowship. You will be invited to attend the annual Fellowship Luncheon at Seranak where, along with your co-sponsors, you will meet the recipient of your Fellowship. You will be listed in the concert program and be entitled to all other Tanglewood membership privileges.

$2,250 Annual Fellowship

Your gift of a minimum of $2,250 will name and co-sponsor, with the Boston Symphony Orchestra, a Berkshire Music Center Fellowship, helping to underwrite the cost of an eight-week summer study program. You will be invited to the annual Fellowship Luncheon at Seranak to meet your Fellowship recipient, the Fellowship will be listed in the concert program, and all Tanglewood membership benefits will be available to you.

$5,450 Annual Guarantor Fellowship

Your gift of $5,450 will provide the full, actual cost of an individual named Fellowship at the Berkshire Music Center. Guarantors will receive a pair of tickets to each of the Thursday recitals at Tanglewood, an invitation to the annual Fellowship Luncheon at Seranak, program credit, and all the other benefits of Tanglewood membership.

$50,000 Annual Fellowship Endowment

Your gift of $50,000 will endow and name a Fellowship at the Berkshire Music Center, thus providing sustaining support for the Fellowship Program and enabling one Fellow **every summer** to study at Tanglewood. Those who establish an Endowed Fellowship will be invited to the annual Fellowship Luncheon to meet the recipient of the Fellowship, will be listed in the concert program, will receive a pair of tickets to each of the Thursday recital series concerts at Tanglewood, and will be entitled to all the other benefits of Tanglewood membership

$100,000 Guarantor Fellowship Endowment

Your gift of $100,000 will endow and name a Guarantor Fellowship, providing the full and actual cost for one Fellow to study and perform at Tanglewood **every summer.** Those who establish a Guarantor Fellowship Endowment will be invited to the annual Fellowship Luncheon to meet the recipient of the Fellowship for that season. These Fellowships will be listed in the Tanglewood program book each week. In addition, Guarantor Fellowships will be listed on plaques in Symphony Hall and at Tanglewood. You will receive a pass for preferred seating at all Berkshire Music Center concerts, a pair of tickets to each of the Thursday recital series concerts at Tanglewood, and all the other benefits of Tanglewood membership.

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July 12 — **Kurt Masur**

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Leipzig Gewandhaus

July 19 — **Joel Krosnick**

Cellist, Juilliard String Quartet
BMC Faculty Member

August 2 — **Joseph Silverstein**

Concertmaster & Assistant Conductor
Boston Symphony Orchestra

August 16 — **Malcolm Frager**

Pianist

Reservations may be made through the Friends' Office or by mailing your request to:

Talks & Walks
Tanglewood
Lenox, Massachusetts 01240

Checks should be made payable to **"BSO/Talks & Walks"**

Exclusively available to the Friends of Music at Tanglewood is a stimulating series of five Thursday lecture-luncheons in the Tanglewood Tent. The tent opens at 12 noon with table space reserved for picnics; the talk begins at 1 p.m. and is followed by a guided tour of the Tanglewood grounds at about 1:45. Guest speakers include musicians and conductors. Bring a lunch; coffee and tea will be available.

Reservations must be prepaid and cannot be accepted by phone. Seating will be determined in the order reservations are received. Special seating requests will be accommodated to the extent possible. **Because seating in the tent is limited, we urge you to reserve now.** Please call the Friends' Office with any cancellations so that those on a waiting list can be accommodated.

The series of five Talks & Walks is available for a fee of $12.50; individual tickets may be purchased for $3 per program. However, ticket requests may be accepted **only** from **Friends of Music at Tanglewood.**

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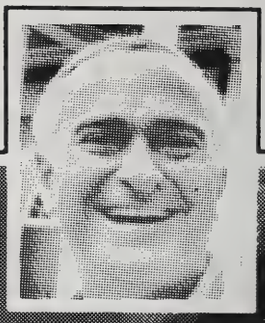
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This year Nikos pops the cork on another bottle of champagne as the Williamstown Summer Theatre Festival celebrates the opening of its thirtieth season. So too, will the corks be popping all summer in the Great Hall at Wheatleigh. Please join both of us. Bravo Nikos! Bravo Williamstown!

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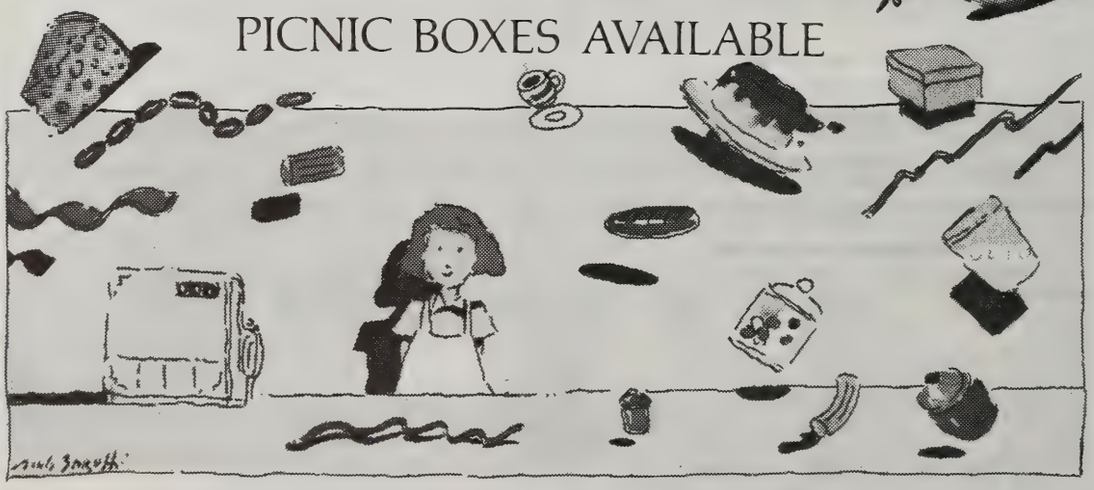
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Currently in its seventeenth year, DARTS enables fifth and sixth graders from the Boston Public Schools and other greater-Boston schools the opportunity to enjoy many activities with their peers from different social and economic backgrounds. Together they share a sense of discovery about the ways in which the arts can enrich life.

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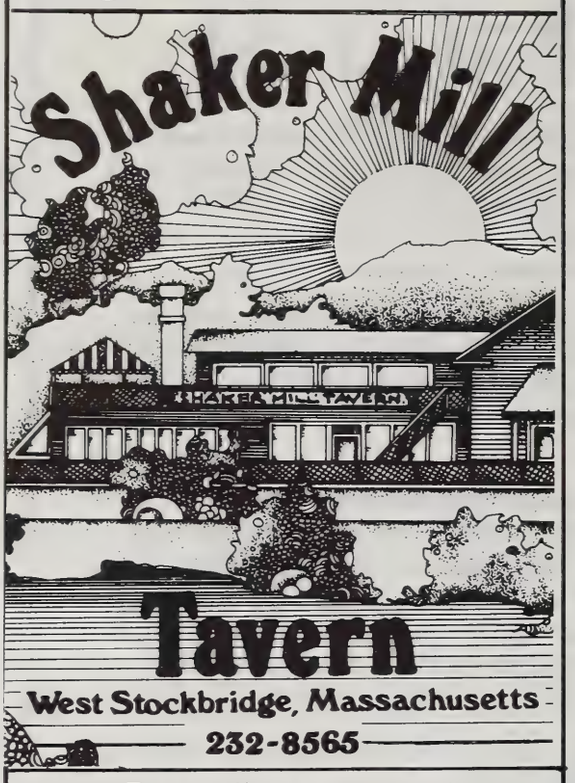
DAYS IN THE ARTS might just be the spark some child needs to become a supporter of the arts, or even a performing artist of the future.



The DARTS program gratefully acknowledges the following contributors: The Marilyn Brachman Hoffman Endowment, members of the Council and Junior Council of the Boston Symphony Orchestra, the City of Boston, Arthur D. Little, Inc., Mutual Bank for Savings, Parker Brothers, Polaroid Foundation, and Stride-Rite Charitable Foundation. In addition, the following have contributed under the auspices of the Associated Grantmakers of Massachusetts: Cox Charitable Foundation, NEBS Foundation, Theodore Edson Parker Foundation, Raytheon Company, Stevens Foundation, and the Charles Irwin Travelli Fund.

For further information, please contact the Youth Activities Office, Boston Symphony Orchestra, Symphony Hall, Boston MA 02115.

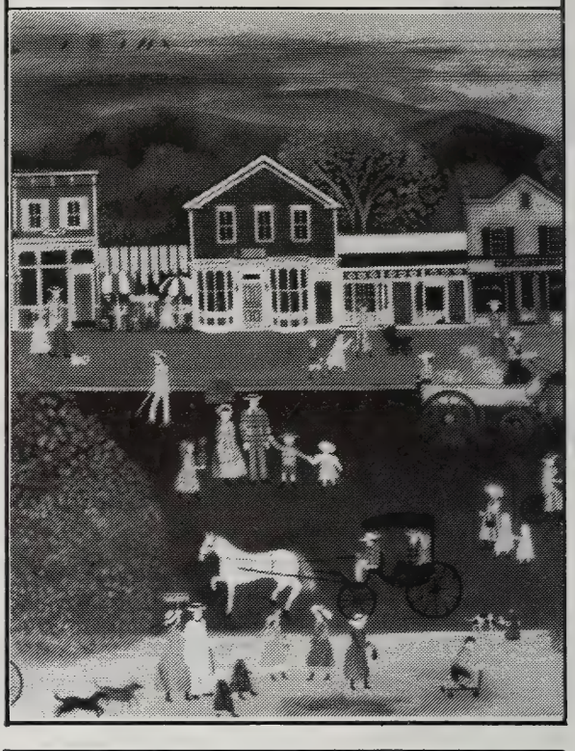
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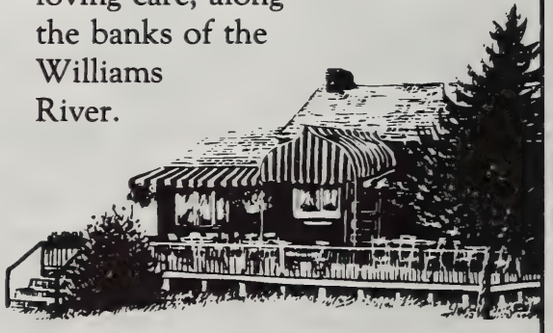
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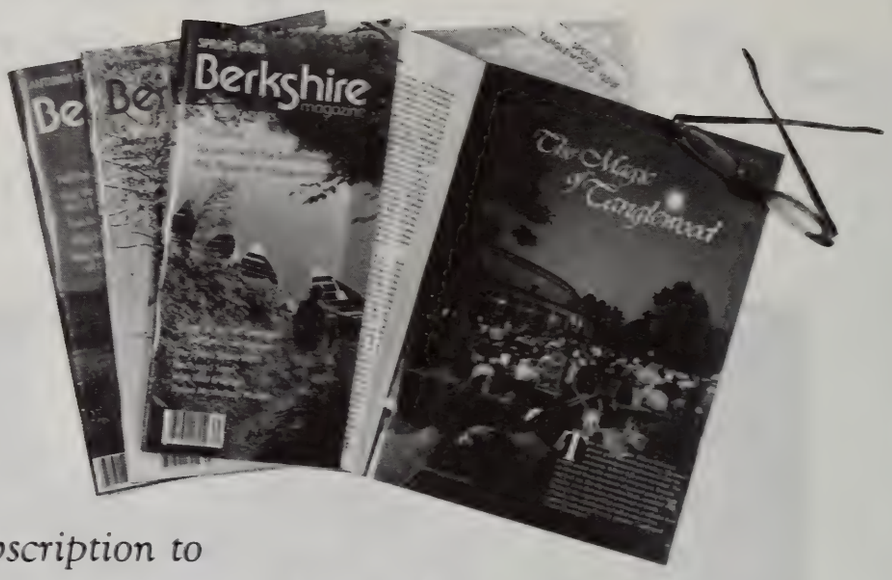


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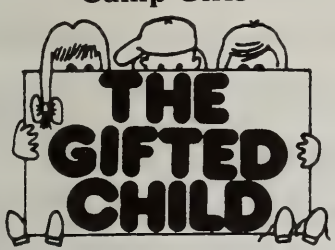
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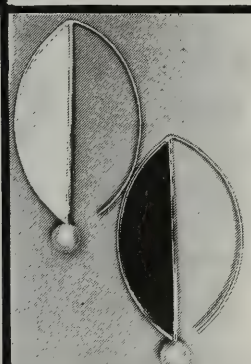
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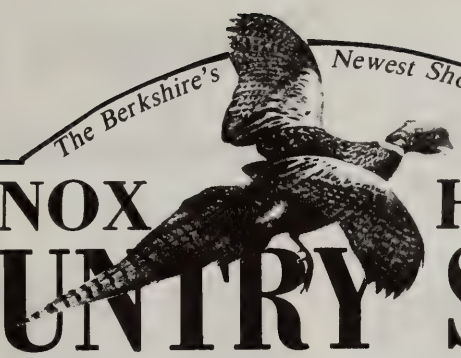
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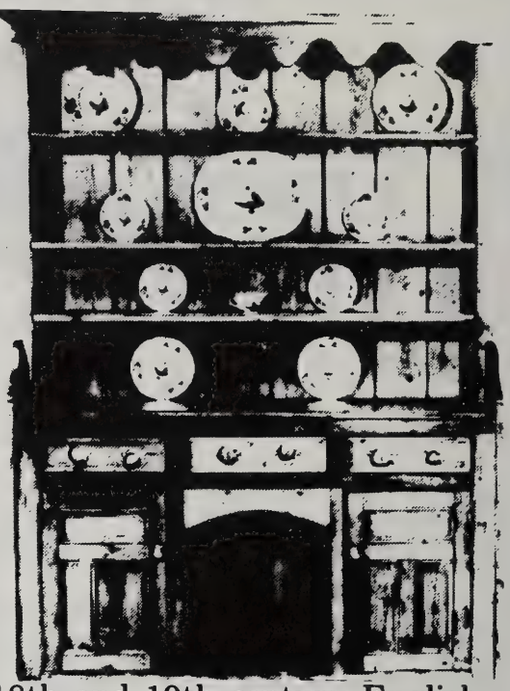
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